



Lorrie Morgan Reinvents Herself On New BNA Album
SEE PAGE 30

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MAY 4, 1996



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A & R RECORDS

THE MIDWEST HAS A NEW MUSIC HAVEN: INDIANA

'Live From Bloomington': Teaming Up For A Cause

■ BY BRADLEY BAMBARGER

BLOOMINGTON, Ind.—Food and music often serve each other well, and



the two in tandem have become an especially worthwhile tradition here.

Every year for the past 11, the Bloomington music community has come together to help feed the hungry with "Live From Bloomington," a series of club nights and compilation CDs that employ local music to benefit the area's Hoosier Hills Food Bank. (Continued on page 90)

Tejano Music Gets Fine-Tuned

■ BY RAMIRO BURR

SAN ANTONIO, Texas—After years of explosive growth, Tejano music seems to have hit a plateau this year,



LA MAPA

with label executives, radio programmers, distributors, and concert promoters. (Continued on page 97)



FOLLOWS PAGE 50

Breaking Away: Mysteries Of Life, Vida, El Niño, Salaam Blossom In Bloomington

■ BY BRADLEY BAMBARGER

BLOOMINGTON, Ind.—Home of Indiana University, Bloomington



MYSTERIES OF LIFE



EL NIÑO

serves as an oasis of progressive culture in an otherwise conservative Midwestern locale. A fertile music scene has been cultivated here, one

marked by a remarkable diversity. Among dozens of acts of nearly every genre in Bloomington, several show great artistic and commercial



VIDA



SALAAM

promise. Aiding these artists is a co-re of home-grown labels, programmers, clubs, sceneesters, and studio (Continued on page 90)

Way Cool's Why Store Has All The Answers

■ BY BRADLEY BAMBARGER

INDIANAPOLIS—The Why Store is in many ways a major label's dream



THE WHY STORE

band. It's a song-oriented, rock-rooted combo with sharp players and a charismatic frontman. (Continued on page 91)

On The Horizon: MTV2, A Video-Intensive Channel

■ BY BRETT ATWOOD

LOS ANGELES—MTV Networks

is reading MTV2, a spinoff music video channel that some industry executives predict will emulate the clip-intensive,

free-form spirit of early MTV. MTV2 will consist almost entirely of music video programming and will likely be commercial-free, according to multiple music-industry sources. In addition, the channel may eventually contain custom-programmed playlists that target the

differing musical tastes of various regional television markets.

Although MTV has not officially announced its plans for the new music video channel, several sources confirm that the service is in advanced stages of

development and could debut as soon as late summer.

Andy Shaon, MTV executive VP of programming, says, "MTV2 will serve as a companion to our existing MTV, but at this point, there are no specific details that we can get into (Continued on page 87)

MTV NETWORKS

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MUSIC TO MY EARS



Indolent's Sleeper Has 'It' Made In The U.K.

SEE PAGE 5



SEE PAGE 57

HOMEFRONT

Billboard Online Launches Archive Service On Internet
SEE PAGE 96



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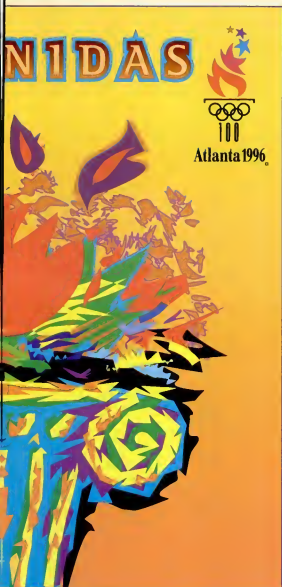
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TOP ALBUMS

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Seener: 'Nobody Does 'It' Better

"It was quite a captivating place to be, to stand onstage," recalls Seener singer/producer/lead guitar/producer Wener. "It felt powerful, and I hadn't really felt that before."

Wener could be recalling Seener's pivotal April 18, 1994, appearance on a five-band bill at London's Astoria theater ("the first big show I did; it was the start of everything for us"), during which the unvetted such fracture songs of sexual longing and exasperation as "Delicious" and "Lady Love Your Countryside," which were released that May on a four-track EP that soon topped the U.K. independent singles chart.

But actually, the bracing, comely English handsealer is referring to her appearance as a 13-year-old Boul Comprehensive School student in a bare-bones production of "The Crucible," Arthur Miller's 1953 take of the 17th-century witchcraft trials in Salem, Mass. Young Wener had the role of wisecracking "witch" Abigail Williams, an alluring adolescent who loars false witness in the prosecution against her rival. Miller's classic drama portrayed the grisly crowd hysteria and conformity to power later displayed in Nazi Germany, the McCarthy character assassinations of the '50s, and the race-baiting and recovered-memory claims currently littering the court system.

"Abigail was a character you could utterly lose yourself in, because it was so extreme," says Wener. "And it was attracted to the extremes of it, although I felt very sorry for her."

The issues of prejudice disguised as virtue and social propriety vs. hypocrisy are, as usual, tackled with delicacy by Wener and the rest of Seener (guitarist Jon Stewart, bassist Did Oeman, and drummer Andy MacLure) on the group's excellent second album, "The Girl," due June 18 on Independent Arista Records.

That Seener eagerly performs surgery on its generation's malaise rather than reflecting the squeamish nostalgia of prevailing Britpop trends is as exciting today as it was at the Astoria—and this assessment stems from fond personal experience. Having just left Billboard's London office on that chilly Wednesday evening back in '94, this observer impulsively bought a ticket and walked into the theater off Charing Cross Road to witness a performance so far superior to the competent but mannered sets of the other acts on hand (Shark Boy, Mirinda Sotelo, The Under Rose, and Sonnet) that it led to Seener's first substantive press coverage (Billboard, June 4, 1994).

Dressed in snug, simple street clothes, and as comfortable with her kit as a disk jockey, Seener cohesively and credibly addressed the Astoria crowd with an effortless zeal that felt seductive in every sense. Shaped around Wener's intrepid coo and the chromatic siver of Stewart's sharp chordal shifts, the rock arrangements for "Delicious," "Lady Love Your Countryside," and the droll "Swallow" used themes of sensual tension and release as metaphors for self-motivation, the drums and bass lending the scenarios much immodest detail. A year onward, top 20 U.K. hits "Inbetweeners" and "What Do I Do Now?" followed suit. By the time the 1995 "Smart" EP arrived and another highly reviewed live-in-studio session, Seener had toured Britain five times, opening for rising bands such as Blur or headlining midsize venues.

"We were lucky we did a loud of touring, because that's what

formed us," Wener says of the group's grasp of rock dynamics and song structure. An in Seener's past work's gamely inventive track on "The Girl" tests the physical and spiritual paelics of youthful curiosity, until the passion-pity storyteller in "Sale of the Century" (the first U.S. single) wonders, "How long will reason makes us still again?"

"Love makes you a little insane," Wener admits with a laugh, "yet rationally always kicks in. Dreamy persistence fascinates me, but so do powerlessness, ruined lives, and people who can't or don't get what they want."

A legendary example of the latter was the original '91 girl of the Roaring '20s: screen actress Clara Bow. Her bobbed hair, petal lips, and unself-conscious personal magnetism defined the fancy-free symbol of the flapper. Shortly after she starred in the emblematic 1927 film "It," however, Bow's private life became a hellish downward spiral of amoral scandals and mental decay that left her confined to sanitariums.

"The album title comes from a line in the new song 'I See Detector,'" says Wener, "and it's about the concept that there's only one Clara Bow-type girl allowed to be 'it' each year, yet there can be a hundred girls—the usual female tokenism."

As demonstrated by her interest in willful figures—such as Bow, Williams, and the waf from "The Wizard Of Oz"—evolved in Surrender Dorety, the band that evolved into Seener—Wener wants to examine daily tales of "empowerment and victimhood" in a conservative, submissive society.

Born July 30, 1976, in suburban Hovey, England, the third child of civil servant Desmond Wener and the former Audrey Dion, Louise Jane Wener grew up in a household torn between her father's Jewish-English liberalism and the strict Church of England roots of her mum. "I had a really bad relationship," Wener admits, "and we were both terribly frustrated, depressed, and angst-ridden about their lives. But they stayed together 40-odd years, until my dad died at the age of 71."

"When you grow up in this kind of unhappy environment, you can't help but feed off that and put it into the music you make," notes Wener, who adds that grandfather Philip Dixon's "incredible, beautifully written" diaries as a World War I doughboy in the trenches were also a big influence on her lyrics. "My childhood music was looked at as a people-watcher," she says, "but it also made us kids want to go out and crack our heads against the wall until we achieved what we wanted."

Wener's older sister Susan would become a noted BBC broadcaster and brother Geoff had managed Seener (renamed in 1993 in cy tribute to Woody Allen) since Wener and Stewart reked the combo they conceived after their days at the University of Manchester by hiring MacLure and Oeman. Lo and behold, the underdogs from the Astoria are now England's finest new band.

As for Seener's own time spent in the trenches, Wener says, "What we try to do is condense a big idea into a small medium, and juggling the truth. Stylistically, I don't think we've ever joined any club or jumped on any train. But if 10 years from now anyone wants to look at Seener and think this period was a life for people our age, I think they'll look to pop music and maybe some of the real people we tried to write about. So it's almost like keeping a cultural diary."

MUSIC TO MY EARS



by Timothy White

THIS WEEK IN BILLBOARD

RENZER GOES TO MCA MUSIC

Former Zomba senior VP of North American operations David Renzer has become the global president of MCA Music Publishing and has simply adopted a strategy to make the company "midsize" person. Deputy editor Iv Lichtman reports. **Page 39**

NAB EXAMINES THE INTERNET

Much of the time at the National Assn. of Broadcasters convention in Las Vegas was devoted to discussing the revenue possibilities of the Internet, which range from World Wide Web sites to subscribers. Radio editor Chuck Taylor has the story. **Page 62**

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Billboard Music Group Director of Strategic Developments Ken Stanger

'Out' Music's Slow Mainstream Inroads

By JESSE HULTBERG

With the recent, fast-growing presence of out queer boys and girls in pop music, history is being made. This is not a statement of self-importance. It's a fact. In a few years or maybe sooner, you'll turn on the local radio station and hear a romantic love song being sung from one man to another and not that an eyelash.

Until that time, however, a transitional period is happening, in which labels are slowly reaching out to openly gay musicians with unabashed same-sex songs. For a gay male musician, or should I say a male musician who happens to be gay, it's both an exciting and frustrating time.

Let's play a game. Think of the first name that pops in your head that fits the bill: critics, openly gay American male (wearing men's clothes), pop/rock singer with lyrics that do more than just imply his orientation, and signed to a major record label. There's got to be one, right? Well, there isn't. Hard to believe. End of game? No, it's actually just the beginning.

I know what you're thinking: What's the deal? Musicians should stand on their own musical merits regardless of sexual orientation. Who cares if you're gay, straight, black, white, blah, blah, blah? I agree, but... if we don't care, why aren't there already famous American gay male musicians whose lyrics use same-sex pronouns? We do care, and it does mean something. It implies the beginning of an end to exclusion.

So why have none of the majors or major independents taken the plunge and backed an American male queer pop singer? The reasons are many, but there is one that rings true: Record companies are looking for artists who have big enough followings to produce a profit on their investment.

The "coming out" of lesbian superstars, such as k.d. lang and Melissa Etheridge, has certainly helped show that there is an audience for out musicians. Not only do these artists continue to sell albums, but they have won Grammys. Ruben's rapid rise may have catered to the mainstream's penchant for drag, but it also ushered in our first openly gay American man with a hit.

The last 20 years, in fact, have seen a number of lesbian and gay-identified musicians who have carved out a niche for themselves and consequently helped establish the one-way, narrow, but very open sketchy time line begins in 1976 with the first same-gender story I heard in a song: "Sweet Woman" by Kris Williamson (a woman) from "The Change and The Change" (Olivia Records, 1975).

And, of course, we all witnessed the phenomenon called the Village People. Whether at a college orientation or gay studies, their kooky success still manages to fascinate in regard to gay identity. Did those hundreds of record-buying, hustle-dancing kids who they were queer or not? I'd assume with a heavy on says others didn't either. In that sense, the Village People do not really

qualify as openly gay. But lyrically and stylistically, they were and still are the best reflection of '70s urban gay male culture.

Later, Phranc represented the quintessential punk/rock singer breaking the lesbian folk stereotype. She managed to gar-

'There is not one gay musician who doesn't feel the buzz today'

Jesse Hultberg is a New York-based independent recording artist. His self-titled solo debut album was released by Wild Monk Records in 1994.

ner a lot of attention and a contract at Island Records. And, of course, there was the British Invasion: Bronski Beat broke the ice first with "Smalltown Boy," and then came Erasure. Both Jimmy Somerville and Andy Bell admitting their gayness and selling it was certainly a change in approach. England had already given us David Bowie and Elton John, whose bisexuality was admitted, even if it was pretended or over-exaggerated. But there was something more identifiable in the new crop.

In the '90s, the picture is still developing. Ironically, the music industry now validates us (lesbians and gays) by not treating us as a unified market. Music is not furniture. It cannot be sold to a wildly diverse community with clever, inclusive advertising. What we've seen instead is the industry increasingly dabbling with the

elusive gay market. For about two years, there has been one compilation after another with such names as "Rock Out Queens" or "Out." They're backed by major labels and are free with a subscription to Out magazine. These CDs usually contain songs by mostly heterosexual bands that music execs hope gay people will like.

More recently, actual queer boys have been featured on independent compilations, such as "Outloud," "This Way Out," "A Love Worth Fighting For," and "Free!" (I appear on this one). Some of them are good, some of them are not, but at least it's an attempt by the artists involved to build a following that will eventually make the difference when the majors come calling.

And they will come calling. Already, major labels, such as Atlantic Records, which has created a "gay marketing division," are becoming more openly aggressive in their interest.

Bottom line: There is not one gay musician out there who doesn't feel the buzz today. In other words, this pits us against one another, as though we are afraid there won't be enough room to support all of our music. This feeling will be compounded if the industry tries to sell our music to one another just because we're queer, without targeting straight folks as well. Any gay recording artist will tell you how hard it is to sell a rock album to an open lover or a folk album to a disc jockey. Visibility tends to highlight our differences.

Frankly, I'm excited by the future and the possibility of an out-gay presence in pop music, even if it makes us a little humdrum (I don't think it will). I'm excited because I don't think sexual orientation is enough reason for either to feel special—or to be left out.

LETTERS

NEW AGE SOUNDINGS

I'm writing to support your ongoing exploration of the new age genre in your pages (New Age Spotlight, Billboard, April 6). It was nice to see Billboard consulting people who really know the genre, namely John Dilberto and New Age Voice. We feel it's important to encourage new age coverage in Billboard. Meaning, Soundings of the Planet is coordinating the musical centerpiece at the New Age World Conference in San Diego, June 1-4, the largest conference of its kind.

Thanks for keeping the new age fringe alive and growing!

Bruce Franks
Soundings of the Planet

TUCSON, AZ

OH, CANCON!

I struggle with the suggestions for improving the Canadian content (Cancon) regulations that CFOX Vancouver programmer Rob Robson makes (Commentary, Billboard Feb. 24). Just because an artist carries a passport with a heavier on it is not enough; if you live, work, record, eat, and sleep in Bangkok, Thai-

land, or L.A., how Canadian can your record be? Also, his suggestion that new Canadian acts get double credit for airplay would put the showboat to a lot of dinosaur acts, but it would also reduce the overall amount of airplay received by homegrown acts. I would favor this amendment to the rules only if the Cancon quota were increased, say 35%.

My suggestion is to leave the Cancon regulations alone. I am not always in agreement with the actions of the Canadian Radio and Telecommunications Commission, but in this case, the CRTC has succeeded by imposing quotas that are generally easy to meet with quality product. Their effect is largely beneficial, and the existing regulations are more to most listeners. As a native Canadian, too often look elsewhere (especially south) for a pat on the back, but on the radio, thanks to current-intensive programmers such as Robson, we can hear how good we really can be.

Carl Jorgensen
Canadian Broadcasting Company/
Societal Communications
Sudbury, Ontario

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Brooks & Dunn Dominate At 31st ACMs Awards A Boost For Newcomers Twain, White, Lonestar

BY CRAIG ROSEN

LOS ANGELES—After taking the coveted awards for entertainer of the year and top vocal group, performing, and serving as co-hosts of the 31st annual Academy of Country Music Awards, Brooks & Dunn are the artists most likely to benefit from the wins and exposure.



In fact, the duo of Kirk Brooks and Ronnie Dunn probably benefited from the publicity before the show, held April 24 at the Universal Amphitheatre here.

"Borderline," the duo's first album since 1991's "Walk a Little Stranger," became its second consecutive title to enter the Top Country Albums chart at the summit; the set debuts this week on the Billboard 200 at a career-high position of No. 5.

Other acts that scored big at the ACMs and are likely to win at retail are Shania Twain and fellow newcom-

ers Bryan White (top new male vocalist) and Lonestar (top new duet/group). All three were Heatseekers Impact acts.

Twain, the only other multiple-award winner, took honors for album of the year, "The Woman In Me," and for top new female vocalist.

The Mercury Nashville album, produced by Twain's husband, Robert John "Mutt" Lange, has been on The Billboard 200 for 60 weeks. It has sold more than 4 million copies, according to SoundScan, but Twain's two-trophy triumph and her performance of the ballad "No One Needs To Know" are likely to spur sales even further.

"You always see a spike in sales with anyone who performs and wins multiple awards," says Chuck Niccol,

major-label buyer for the 14-stores, Owensboro, Ky.-based WaxWorks. "It even happens with artists who have already had tremendous success up to the point of the show. There are still people who haven't bought that record yet, but that last bit of exposure will get them out there."

In one of the evening's biggest upsets, Patty Loveless won in the top female vocalist category over such stiff competition as Twain, perennial favorite Reba McEntire, and show co-host Faith Hill. It was Loveless' first ACM award.

In other key categories, Alan Jackson and the Mavericks scored repeat victories: Jackson was again named top male vocalist, while the Mavericks

(Continued on page 9)

New Markets Are Stressed At Meet For Warner Int'l

BY CHRISTIE ELZEER

SYDNEY—New markets, new technology, and new sources of A&R and talent were dominant topics at Warner Music International's worldwide managing directors' conference, held here April 22-26.

During the meeting was "historical" for the company in that it was the first managing directors' assembly since recent management changes at the company's labels. It also was the first WMI conference held in the Asia-Pacific, a sign of that region's increasing importance.

During their presentations, Warner Music executives from the U.S. took pains to reassure the attendees that they were in a new era under stable leadership.

In attendance were Robert A. Daly and Terry Semel, co-chairmen of Warner Music Group; Albert Ertegun and Val Azouli, co-chairmen of Atlantic Records Group; Elektra Entertainment Group chairman Sylvia Rhone and president Seymour Stein; WMG chief technologist Jae Holzman; chairman/CEO of Warner Music International Leslie Bider; WEA Inc. president David Mount; and Discovery Records president Syd Byrnbom. Present from Warner Bros. Records were chairman Russ Thybret, president Steven Baker, and Reprise Records president Henry Klein.

ASIA-PACIFIC'S ROLE ON RISE
Staging the WMI conference in the Asia-Pacific was a strategic indication of the company's interests in the region. "We must become closer to the region," Lopez told the 120 attendees at the Sheraton on the Park Hotel. "We must adapt to its values and cultures and incorporate these into our concept." Only that way can we succeed.

(Continued on page 9)

Strength In Numbers. Mercury and Tritika Records recently signed a joint-venture deal. Established in 1990, Tritika's roster includes Ali Akbar Khan, Hugh Masekela, and Jai Uttal. In 1992, the label recruited Steely Dan's Walter Becker and producer Roger Nichols to serve on the label's A&R committee, and the team has produced nine projects for the label. Tritika will continue to operate independently from its headquarters in Santa Fe, N.M., but the arrangement calls for Mercury to provide crossover marketing support. The first release under the agreement, from Jeff and Joan Beal, is due in mid-May. Pictured upon conclusion of the deal, from left, is Darryl Goldberg, president/CEO, Mercury Records; Mitchell Markus, president, Tritika; and David Silver, VP of creative planning, Mercury Records.

MCA Scores Victory In U.K. Case Over Rights To Chess Masters

BY DOMINIC PRIDE

LONDON—MCA Records has won an important court victory in its battle with U.K. releases specialist Charly Records Limited over the rights to use the Chess Records masters.

Charly and MCA have been fighting a four-year U.K. legal battle for more than four years over the rights to use the Chess masters, which include classic blues recordings by such artists as Buddy Guy, Muddy Waters, and Chuck Berry.

This judgment, like a U.S. federal court decision of 1992 and subsequent appeal decisions, rules unequivocally in favor of MCA in the Chess dispute. Another ruling at the same session effectively took Charly's Chess product out of the market.

Lawyers for MCA have sent letters to dealers and exporters advising them of the decisions.

On April 18, Judge Justice Jacob ruled in favor of MCA in a "test" copyright dispute and awarded costs of 450,000 pounds (approximately \$662,000) in that case, plus

damages to be specified by a inquiry. In a related ruling, he issued an injunction against Charly's distributing any more Chess product. The ruling also affects Chess product licensed by Charly to third parties.

(Continued on page 9)

MUSICLAND CLOSES HOUSTON STORES

NEW YORK—The Musicland Group has pushed into high gear its efforts to eliminate underperforming stores by closing all seven of its Media Play outlets in the Houston market.

Marcia Appel, Musicland VP of music marketing and corporate communications, says the stores were closed so that the company could "reallocate resources to new stores that will be coming on and to highly performing stores, so that we can increase turn and sales."

Musicland recently announced that it had created a \$30 million reserve fund to close underperforming stores. For two years, Musicland executives have touted the Media Play su-

MCA Names Former Viacom Exec Biondi Chairman/CEO

BY DON JEFFREY

NEW YORK—Frank Biondi, who was president/CEO of the parent company MTV in 1991, and Biondi until early this year, has been named chairman/CEO of entertainment conglomerate MCA Inc.

The 51-year-old executive will be responsible for MCA Music Entertainment Group's operations at MCA Pictures, MCA Home Video, and a host of other businesses ranging from television production to theme parks. His appointment had been rumored for weeks.

Fitting that Biondi takes the reins of one of the Big 5 global record companies; just a year ago, as president/CEO of Viacom Inc., he was spearheading that company's explorations into entering the record business. Talks were reportedly conducted between Viacom and Doug

Morris, who went on to become chairman of MCA Music Entertainment.

No changes are expected in the running of MCA Music with Biondi's appointment. Some sources point out that his strength as a financial executive and deal-maker and his experience in expanding Viacom's businesses worldwide will be pluses for MCA. For years, MCA Music had been considered the laggard among the giant record companies in terms of international reach.

Morris will continue to report to MCA Inc. president/COO Ron Meyer, who now reports to Biondi. Biondi in turn answers to Edgar Bronfman, CEO of Seagram, which acquired 89% of MCA from Matsushita Electric Industrial last year for \$5.7 billion.

Biondi was fired by Viacom chairman Sumner Redstone in January over differences in strategy and style. When speculation surfaced that Biondi might go to MCA, reports circulated that Redstone was seeking concessions from MCA to let Biondi out of a noncompetition clause in his contract. Sources say no such deal was made.

Virgin Megastore Opens In N.Y. First-Day Sales Exceed Expectations

BY DON JEFFREY

NEW YORK—Virgin Retail Group has opened its long-awaited, 75,000-square-foot Megastore—billed as the largest record store in the world—in Times Square here, and in the process set its best-ever first-day sales record. Ian Duffell, president of Virgin Retail Group USA, says opening-day volume was higher than that of any other store in the chain, including the \$100 million per year Paris location. He expects to attain the first week's revenue projection, which he declined to pinpoint, in only three days. On the first day, the Megastore's 35 cash registers handled an average of 2,000 transactions per hour. The chain's average is between 200 and 300.

The three-level, \$15-million emporium opened at noon April 23 in typical Virgin fashion, with flamboyant founder Richard Branson being lowered from the store's roof atop a large, colorful hot air balloon. After spraying the assembled crowd with champagne on his descent to the sidewalk, Branson cut the ceremonial ribbon, and the doors opened to a crush of cus-

tomers and curiosity seekers, while a DJ situated in a glass-and-metal tower within the store played Madonna's "Like a Virgin."

Many industry sources interviewed at the party held in the store the night before the opening said they believed the store would be a success because of its location, the depth and breadth of its product lines, and the worldwide cachet of the Virgin brand name.

Other music retailers in midtown Manhattan predicted that the new retail colossus would not hurt their sales.



Richard Branson, founder and chairman of Virgin Group PLC, marked the opening of the Virgin Megastore in New York's Times Square from atop a balloon that was lowered to the sidewalk from the store's roof. (Photo: Chuck Pullin)

In fact, some welcomed the newcomer for the excitement it brings to the business and for its potential to expand the market for music and video.

Bob Douglas, VP of purchasing for HMV, which has a superstore several (Continued on page 9)



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Artists & Music

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Miles' 'Children' Gives Birth To A European Craze

LONDON—Robert Miles says that his single "Children" started life as a musical "overnight doodle," but the song has ended up as a springtime European smash, notching sales of more than 2 million units and reaching No. 1 on the charts in seven countries.

Major labels and indie houses have played a part in making the mellow, trance instrumental one of the biggest-selling dance singles of all time in Europe, while radio's fondness for the tune across the

board has made it an inescapable sound anywhere on the continent.



Miles is now signed to the U.K.'s deConstruction records and is due to release an album in June. Meanwhile, radio's fondness for the tune across the

(Continued on page 17)

Diverse Artists Dominate Dove Awards

DC Talk, Anointed, Jars Of Clay Among Top Winners

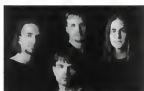
■ BY DEBORAH EVANS PRICE

NASHVILLE—The diversity of Christian music was in powerful evidence at the Gospel Music Assn.'s 27th annual Dove Awards, at which rockers DC Talk, pop/AC female foursome Point Of Grace, gospel powerhouse Anointed, and alternative band Jars Of Clay each took home multiple honors. The ceremonies were held April 25 at the Grand Ole Opry House here.

"It's good to see that the Dove Awards this year are shared by so many artists," says GMA president Bruce Koblish. "We've often said that

one of our strengths as an industry is the diversity of styles of our music. I am excited to see that tonight's winners are a reflection of that."

Point Of Grace netted four awards, including its first group of the year accolade, along with Doves for contemporary song, "The Great Divide";



JARS OF CLAY



DC TALK

DC Talk notched top honors, winning artist of the year. Front man Toby McKeehan shared the awards for song of the year and rock recorded song of the year with co-writer Mark Heimerman, for the title cut from the group's hit album "Jesus Freak."

pop/contemporary album, "The Whole Truth"; and special event album, for its participation on the multi-artists' "My Utmost For His Highest" album. Anointed took three Doves: "The Call" was named contemporary gospel

(Continued on page 19)

Bluesman Roy Rogers Dispel Cowboy ID

Singer/Songwriter Takes His Shot On Pointblank/Virgin Set

■ BY CHRIS MORRIS

LOS ANGELES—If bluesman Roy Rogers new Pointblank/Virgin album "Rhythm & Grooves" attains popularity, its success may help dispel a very basic and long-standing identity problem for the artist.

Tom Macauluso, owner of the blues-oriented retail outlet Blue Groove Compact Discs in Wantagh, N.Y., says, "If I play something (by Rogers) in the store, sometimes they'll say, 'Who's that? ... I have to explain that it's not the cowboy.'"

The blues singer/songwriter/guitarist has himself attempted to defuse matters: His first solo album, cut for Blind Pig Records in 1986, was titled "Chops Not Chaps." In draft response to the ongoing confusion between the two Roy Rogers, the Miles publishing

company (BMI, administered by Bug Music) bears the same name.

Asked if people will ever stop inquiring where Prigger is, Rogers—who, in fact, was named after the Western music star—admits with a laugh, "Never! Never ... I always have fun with it. I never take myself too seriously. It always comes up, and that's cool with me."

In blues circles, there's no mistaking Rogers for anyone else. The San Francisco Bay Area performer, who has been recording for two decades, is a noted slide guitarist who counts Robert Johnson and Muddy Waters as his principal influences.

He was a member of John Lee Hooker's Coast To Coast Band for four

years during the '80s; in 1989, he produced Hooker's star-studded, Grammy-winning best seller "The Healer," the first of four albums Rogers would helm for the blues veteran. (The most recent, the 1995 Pointblank release "Chill Out," stood at No. 11 on Billboard's Top Blues Albums chart for the week ending Saturday (27) in its 35th week on the chart.)

Rogers has also maintained a distinguished career of his own. After a series of well-received albums for San Francisco indie Blind Pig, he moved to the majors for two sets on Liberty Records, "Slide Of Hand" (1968) and "Slide Zone" (1964), with his muted-sounding slide work with his own blues-based songs.

Rogers was the only blues signing at Liberty, so, with the departure of president Jimmy Bowen and the label's restructuring in Capitol Nashville in

(Continued on page 17)



ROGERS

Surfdog Compilation Makes Waves In Movement To Clean Up Beaches

■ BY CARRIE BORZILLO

LOS ANGELES—Pearl Jam, the Ramones, and the Beastie Boys are some of the rock heavyweights lending a musical hand to "MOM," a surf music compilation benefiting the Surf Rider Foundation, due July 2 on Surfdog Records/Interscope.

The album features new recordings of surf songs, both original and covers, from environmentally conscious artists, many of whom are surfers themselves.

Some of the album's highlights in-

clude Pearl Jam's cover of the Silly Surfers' obscure "Gremmie Out Of Control," a newly recorded version of the Ramones' cover of the Rivieras' "California Sun," Gary Hoey with professional surfer Donovan Frankenreiter doing the Surfari's "Wipe Out," Pennywise's rendition of the Beach Boys' "Surfin' U.S.A.," Silverfish's interpretation of the Trashmen's "Surfin' Bird," and Helmet's cover of Björk's "Army Of Me."



The album also includes new surf-related songs from Purno For Purno, Brian Setzer Orchestra, Spring

(Continued on page 19)



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Treble V Set Takes Unique Path To Stores Innovative World Perfect Premium Gets Retail Push

BY TERRI HORAK

NEW YORK—Premium opportunities for most albums come after they're released. But with "Innovators" which was created as a promotional item for software company World Perfect, Treble V Music has taken the opposite approach.



"Innovators" was commissioned as a premium for the big-budget roll-out of World Perfect 6.0 two years ago by Randy Tosoli, who was then marketing director for the software company and is now president of Oren, Utah-based Treble V. The label was formed to issue the onetime promotional disc commercially. Already, 10,000 copies had been shipped to stores since the CD's January release, according to Blosil.

As part of the earlier World Perfect promotion, 500,000 copies of the disc were mailed to consumers, and two large-scale concerts were staged. For Blosil, however, "Innovators" (and working music was too compelling to give up once the promotion ended.

"This is hardly a record you release and it's done," he says. "I wanted to see the baby mature and grow."

The mostly instrumental album, which ranges stylistically from classical to jazz to world music, was created by veteran TV composers Sam Cardon and Kurt Bestor and features songs based on the stories of famous individuals, such as Albert Schweitzer and Stephen Hawking. Lesser-known personalities are also featured, including a rainmaker and a flamenco dancer. The album was produced by Brian Blosil.

The CD booklet includes a narrative written by Cardon's brother Douglas, for each of the 13 tracks. "Having a writer give us a starting point intellectually. And having people and events that were inspiring was fairly

usual, but it was challenging and fun," says Sam Cardon.

Bestor adds, "We didn't want to limit the album to any particular style. Instead, we wanted the subject to dictate

Franchise area.

Other promotional efforts include placement on the Jaziz magazine sampler, an upcoming video special, and a World Wide Web site on the Internet (<http://www.esi.com/treblev>). Treble V is also in discussion with a



BESTOR



CARDON

the style."

For example, "Sage Of Lameréens" was inspired by Schweitzer, who, in addition to being a physician and philosopher, was one of the foremost authorities on Bach and lived in Africa for a good part of his life.

In order to convey the divergent themes in Schweitzer's life, the duo blended a symphony orchestra, African percussion, a male choir, a children's choir, and a harpsichord, among other elements.

With the label's plans to press another 20,000 copies, the album is receiving steadily building support from radio and retail outside the artists' predictably supportive homebase of Utah. The music was performed most recently as a benefit concert with the San Francisco Symphony and featured San Francisco 49ers quarterback Steve Young narrating portions of the text.

A sampler spread as the invitation to the concert, which benefited epidermolysis bullosa research at Stanford University. Treble V enlisted the support of Visa and the Musieland Group and its Media Play and Sam Goody stores, the logos for all of which appear on the sampler.

In exchange, Musieland is providing monthlong display and listening-station space for "Innovators" in the San

major supplier of music samplers to the auto industry. But, overall, Blosil says, "this record is bigger than I am, so I want to go slow and have it develop with age."

Radio airplay has been building, and listener support is running high, according to Blosil. More than 100 stations are airing selections from "Innovators" (Continued on page 17)

Chic Co-Founder Bernard Edwards Dies At Age 43

BY LARRY FLICK



EDWARDS

was 43 years old.

Edwards and longtime associate (Continued on page 98)

Pow Wow Teams Disparate Camps On Reggae/Dead Set

BY ELENA OUMANO

To some it may seem a strange alliance, but Deadheads and roots reggae fans are natural comrades. They're both avid followers of music genres that have thrived for decades, despite a lack of consistent mainstream success, on an outsider, rebel status and long-winded live performances that vibrate with a festival atmosphere.

Pow Wow's "Fire On The Mountain: Reggae Celebrates The Grateful Dead," due May 7, formalizes that link with 11 roots reggae covers of Dead classics.

The only other industry acknowledgment of the connection between reggae and the Dead has been Burning Spear's interpretation of "Estimated Prophet" on "Dedicated," Aista's 1991 compilation of Grateful Dead covers.

Virtually each track on "Fire On

The Mountain" amounts to an epiphany, musically and lyrically revealing unmined possibilities in the material.



Winely side-stepping reggae's popular dancehall style, Pow Wow tapped the talents of internationally established roots reggae veterans. (Continued on page 18)

Singer/Club Owner Deanna Kirk Moves To The Blackbird 'Trench'

BY DEBORAH EVANS PRICE

NASHVILLE—Most new artists throw their first record by performing in a number of clubs country will be exposed to one of the Big Apple's favorite performers when Blackbird releases "Mariana Trench And The Truthnuts" May 21 and when Kirk joins K.J. Lang, Sade, and Wyatt Marsalis on the national Jazzscapes tour in the fall.

For Eiling, director of marketing and promotions for Blackbird, says the label also plans to increase national awareness of Kirk via a strong push at retail.

"We are looking at doing direct-to-retail marketing, such as setting up a retail tour [with] in-stores, starting in the New York area and then spreading out along the Eastern corridor down to Virginia and as far up as Vermont and New Hampshire," Eiling says. Outside people have been hired to work radio and press, he adds.

Bill Kennedy, president of Maple Glen, Pa.-based Charterhouse Music (Continued on page 98)



KIRK

EXECUTIVE TURNTABLE

RECORD COMPANIES. Rob Gordon is named VP of marketing for Capitol Records in Hollywood, Calif. He was VP of artist development at Poly-artist.

Douglas Biro is appointed VP/creative director for RCA Records in New York. He was head of his own television-commercial production company.

Jack Carter is appointed VP, finance and administration, for TriStar Music Group/Relativity Records/Tropic in New York. He was senior director, finance and administration, for RCA.

Questar/Mission Records in Nashville left Willets VP/GM and Mark Chesir director of A&R. They were, respectively, director of sales and retail development at Star Song and a songwriter/producer. EMI Records promotes Pete Ganburg to VP of A&R in New York and names Nick Bull national director of



GORDON



BIRO



CARTON



WILLET



GANBURG



CERAILO



MCLEAN



THOMPSON

alternative radio promotion in Los Angeles. They were, respectively, senior director of A&R and national director of alternative and triple-A radio promotion at RCA Records.

Frank Ceraiolo is promoted to director, marketing and A&R, for Epic Records in New York. He was director, dance/crossover promotion and marketing.

Al "Butter" McLean is appointed director of Home of Latino Artists (H.O.L.A.) Recordings in New York. He was creative manager for JB Music Publishing.

Diana Fried is appointed director of product development at A&M Records in Los Angeles. She was director of marketing at Island Records. Rhino in Los Angeles names Bob Bunschaft GM of Rhino Direct, Sheila Dennis product manager at Kid Rhino, and Julie D'Angelo label manager for Rhino Movie Music. They were, respectively, marketing consultant, licensing manager for Saban Entertainment, and manager of media licensing for Rhino.

Mark Fisher is promoted to director of rock promotion for Atlantic

Records in New York. He was associate director of album promotion.

Razor & The Music in New York names Pat Pellegrino national director of marketing and Don Brody sales coordinator. They were, respectively, VP of sales for Sonic Underground and marketing manager at Roadrunner Records.

PUBLISHING. Derrick Thompson is promoted to director, urban music, of BMG Sony Music Publishing. He was manager of urban music/East Coast. Buckley J. Hugo is named director

of administration at Spirit Music Group in New York. He was copyright/licensing manager for the Goodman Group/Arise Music Publishing.

Rahul Mittal is promoted to royalty manager for permausic in New York. He was assistant royalty manager.

RELATED FIELDS. David Goodman is appointed VP, special programming and projects, for Warner Bros.' domestic pay-TV, cable, and network features division in New York. He was president of WarnerVision Entertainment Television.



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Mickey Hart Adds Pop To His 'Box'

Ryko Album Features Lyrics In English

BY CATHERINE APPELFIELD OLSON

WASHINGTON, D.C.—Mickey Hart's hypnoptic drumming has transported fans to such exotic locales as Tempel and lower Egypt. Now, surrounded by a multinational entourage, he is bringing his music closer to home with an album featuring English lyrics and a genuine pop groove.

"Mickey Hart's Mystery Box" marks a significant departure for the former Grateful Dead drummer, whose previous solo projects, gathered in Ryko's 21-album series "The World," have been colored by global beats. Although the new set recalls his Grammy-winning "Planet Drum," it can be as closely linked to the classic '60s acid-rock and R&B, thanks to Hart's selection of British a cappella groups the Mint Juleps to carry the vocals on most of the songs.

His June 11 on Ryko disc, "Mystery Box" is a joyous medley of spiritually soaring songs Hart has been cooking up for more than four years with Grateful Dead lyricist Robert Hunter. When Hart

heard the Mint Juleps performing R&B covers in a Spidee Lee video several years ago, he knew he had found a primary ingredient. "I fell in love with their sound and thought, 'That's the way to sing Hunter's lyrics,'" he says.

"This album is much more accessible than anything he's ever done, if only for the fact that it has English-language lyrics," says Ryko's director of strategic marketing and sales Cheryl McEneaney, who serves as project manager for the album.

"I started with an open-ended production," Hart says. "The only part of the composition I did know is that I wanted to make a record of dance songs and drive them with the extreme percussionists from 'Planet Drum.' A hybrid kind of thing."

By first using a good description for it. Along with the Mint Juleps, the melting pot includes Youssou N'Dour bassist Habib Faye, Dead guitarist Bob Weir, and percussionist Big Mace. Hart is by—almost layered on top of a rhythmic structure generated by what Hart dubs the "Olympics of percussionists": Zakir Hussain, Giovanni Hidalgo, and Siviri Atepejo. Hart co-produced the album with Robin Miller.

"Robert will co-produce an appeal to the concert—like the Grateful Dead fans,

the world best fans whom Mickey has really developed through his series," says McEneaney. "But what will be interesting is taking this to a broader pop mainstream base."

Recording, which took place at Studio X at Hart's ranch in Northern California, amounted to what Hart calls "the most complicated" venture he has ever undertaken. "These guys are all on different continents, so we had to see when we might all be in the same place and agree to meet in the night for a week," he says. "We made very careful considerations on these tracks."

The album will get a hefty dose of promotional fanfare this summer, when Hart and company headline the Further Festival, a shed tour that also features Hornsby, Los Lobos, Hot Tuna, and Weir's new band, Ratdog (Billboard, April 13). In the spirit of the summer festival, the tour will include a cyber-tent, a vending village, jugglers, and Brazilian salsa dancers.

(Continued on page 19)



Happy Happy, Joy Joy. Members of Discovery Records' act Too Much Joy catch their collective breath after a show at New York's Conely Island High night club. Shown in front, from left, are Cellar Door Entertainment's Chris Tanner and co-manager Mark Eichler; in the back row, from left, are Discovery's Bob Tykody, Too Much Joy's Jay Blumenthal, Tom O'Quinn, Bill Wittman, and Tommy Vinton; Discovery's Cathy Baker, and co-manager Randy Eichler.

Will Botwin Pulls The Oil Switcheroo; Catie Curtis Has Straight Talk For Utah

SUNNY SIDE OF THE STREET: Look for artist manager Will Botwin, who has been heard on Universal Records as executive VP head of A&R, to be officially named senior VP at Columbia Records. It seems that Botwin, who has been working out of Universal's offices since January, had not signed his contract with Universal and was lured away by Don Jenner, president of Columbia Records and CEO of Columbia Records Group (the Beat, Billboard, Jan. 27). Botwin, who is on vacation, could not be reached for comment. Daniel Glass, head of Universal Records, says, "We're still looking for good rock people for A&R, but we're not looking to replace Will directly."

Also look for Columbia to announce the promotion of John H. White to senior VP of CRG (which oversees Columbia, as well as its distributed labels, including Work and Ruffhouse). Ingraham has been VP of special projects for Columbia Records.

ON A RELATED NOTE: Clients and managers affiliated with Side One are in the process of finding new homes. Manager Paula Sartorius has taken Lou Lobos and Luscious Jackson with her to Metropolitan Entertainment Group's management division. Metropolitan has also picked up former Side One client John Hatt. Roger Kramer, who handles Soul Soughing, Daniel Kalk, October Project's Mary Fall, and new signings Wen, is opening up the New York office of Los Angeles-based Three Art Management (known as 3 A.M.).

Also in the firing line is Will Wittman. Roger was looking for a new situation at the same time we were looking for someone to run the management company in New York. It's a nice fit," says 3 A.M. head Richard Bishop. 3 A.M. also represents "The Bottle" (Mercury), Mr. White (The Thrill Kill Kaktus), Richard Butler, and new Maverick signings Rule 62.

Similar to 3 A.M.'s growth spurt, Sartorius' move to Metropolitan dovetailed with the New York company's expansion plans. "Steve Decker, when we entered into a joint venture with Ogden, Bob Koo, who heads the management division, [artist manager] Bridget Nolan, and I have discussed how to expand the management company in a manner where we'll still be able to give our clients the kind of personal service they deserve, but stronger and more powerful. That can only be accomplished by modest growth," says John Secher, president/CEO of Metropolitan Entertainment Group. "If you have 20-25 clients, it's very hard to convince [the industry] that every one of your clients is a priority."

Metropolitan also represents Rusted Root, Richard Thompson, Big Dish, and Art Garfunkel. Among the Side One artists who have yet to link with new management are Love Lyett, Liz Phair, and Rosanne Cash. Kramer and Botwin will oversee Lisa Loeb's career; at least through the life of her current Geffen album, "Talkin'."

UPDATE: Former Imago act Rollins Band has inked with DreamWorks. Expect a new album in January... New imprint the Enclave has its first signee: female British rock quartet Phury. It's... Songwriters Sharon Taber and Randy Gonzalez have withdrawn their copyright-infringement suit against Maxwell Carter, producer Walter Afanador, and Sony Music (Billboard, Jan. 30). Taber and Gonzalez, who alleged that Carter's hit "Can't Let Go" was lifted from their composition "Right Before My Eyes," say they have "been provided with scientific expert testimony... which leads us to the conclusion that [Carter and Sony] could not possibly have heard our song before they wrote 'Can't Let Go.'" Neither Sony nor Gary had a comment... Stone Temple Pilots have canceled their promotional tour due to lead singer Scott Weiland's admission to a drug rehab facility.

SINGER/SONGWRITER Catie Curtis performed a benefit for the Gay/Straight Alliance East Coast High School in Salt Lake City on April 17. The Alliance has been the center of a controversy since March, when the local school board voted to ban noncurricular clubs from the school district rather than allow the Alliance to meet on school grounds. The Utah legislature voted April 17 to require school boards across the state to ban student organizations that "involve human sexuality" or endorse bigotry or criminal activity.

"I was playing this concert in Salt Lake City anyway and wanted to provide a symbolic gesture of support for the Alliance," says Curtis, whose new Guardian release "Truth From Lies" is peaking up momentum (Billboard, Jan. 20). "It's so hard that it's easy to even talk about those issues. I felt really sorry for its leaders, having showed the courage to start the Alliance and then being unsupported in the community." Curtis says she was surprised by the media's reaction to her presence. "They assumed I must be some kind of left-wing agitator. They asked if I was from San Francisco. I feel like there was a lot of fear, and they were threatened. I just like them from Maine who wanted to show some support for the Alliance."

Keb'Mo' Goes Beyond The Blues On Epic Set

BY CHRIS MORRIS

LOS ANGELES—Keb'Mo's sophomore Epic/Cosmo release, "Gee Like You," due June 11, says the type of album for which the label has to "beat the drum loudly, according to Epic senior director of marketing Lou Lambert.

"I've had a lot of fun in the project where I think bells and whistles apply," Lambert says. "The biggest marketing tool I used for his debut album is word-of-mouth and the element of discovery. That's what I'm trying to reinforce on this project, too. People feel personal about this artist—they feel like he belongs to them, and I don't think it would be appropriate to do anything that smells of hype."

Keb'Mo, whose real name is Kevin Moore, isn't an unknown entity: The singer-songwriter/producer's self-titled 1994 debut has been a fixture on Billboard's Top Blues Albums since the chart's inception last year. For the week ending Saturday (2/27), the album was No. 7 with a

bullet, in its 36th week on the chart.

Keb'Mo says the response to his debut "is icing on the cake. I'm flattered and grateful. But I can't be impressed with it, because it's old work—it's something I did almost three years ago... It's still doing me well, but I gotta move on."

His new album, "Just Like You," Keb'Mo' elaborates on the blues-based music he presented on "Keb'Mo' While several tracks on the new set involve solos in the blues mold, the record includes new original numbers (published by Keb'Mo' Music, BMD) that sport a full band and a distinctly pop orientation.

"I just wrote the songs, and that's the way they came out," Keb'Mo' says. "The songs kind of dictate the direction... There's not any calculation. All these dif-

(Continued on page 19)

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Altan Gives World A Taste Of The Irish Newly Signed Virgin Act Is Expanding Its Profile

BY PAUL SEXTON

LONDON—From the same village that gave the world Enya and Clannad, some more seasoned flag-bearers for traditional Irish music are ready for a belated major-label debut.

Altan, which hails from Gweedore in northwest Ireland, has been championing on record the acoustic music of its members' birthplace for a decade on the American-based indie label Green Linnet. Their tireless touring has won them a loyal following, especially in America, and helped them make impressive inroads on world music charts. But "Blackwater," due for U.S. release June 11, will give Altan's profile a new high: It is the group's first release since signing a worldwide deal last November with Virgin Records.

Brenda Walker, Virgin director of A&R, explains why a label that is primarily known for its rock, pop, and R&B roster has invested in a group whose core instruments are the fiddle, button accordion, tin whistle, and bouzouki. "Altan is about great musicianship and great songs," she says, "and traditional Irish music is a root for country and bluegrass. World music in general is growing because people are wanting a wider musical palette than is offered by commercial radio."

"They directly connect to American history," Walker continues. "You can lis-



ALTAN

ten to a jig or reel [of theirs] and hear a rhythm you hear in country music. It's very much like the music that people dance to in country clubs in America."

The group was signed by Virgin's U.K.-based head of specialist music, Declan Colgan, who says, "Virgin's philosophy has always been to sign the best of any genre, and the whole buzz around Altan was that they were the best of the [Irish] acts that had come up in the last decade."

"The reason Irish music continues to be so vital to young, fresh generations of great players is that it's relevant to people living in the community today. It continually updates itself, and it's not the old 'Dunty Boy' market; it's a young, vital market."

For the band's part, lead vocalist and fiddle player Maired Ní Mhaonaigh is playing for the chance to widen Altan's audience. "The contract with Green Linnet was up anyway, and we wanted to

expand," she says. "It was very frustrating, because [Green Linnet] is based in the States, and hardly any of our albums were available in Britain or Ireland."

"They were doing the best they could under the circumstances, but we were putting out what we felt was good music. We've paved the way, done lots of touring; now it's time to reap the benefits, and I'm not talking financially. Virgin wants to bring the music to the audience we want."

The group takes its name from Loch Altan, a lake near Gweedore, which is Gaelic for "a slope into water." The group grew out of the teenage musical partnership of Ní Mhaonaigh and Frankie Kennedy, whom she met when she was 15 and married in 1983. They formed the group Bagairte and released an album together in 1983.

Four years later, they re-emerged as Altan with an augmented lineup and a first album. Altan released three more albums for Green Linnet and continued to build its audience despite Kennedy's death in 1994 from bone cancer.

Altan recently completed a seven-week U.S. tour, which included four shows at the Bottom Line in New York. A nine-date U.K. itinerary begins May 10, including a London date at Queen Elizabeth Hall. Plans call for the band to play a number of summer festivals on the international circuit, including the London Fleadh, the Moutreaux Jazz Festival

(Continued on page 19)

Hollywood Going To Bat For Austin Act Fastball

BY CARRIE BORZILLO

LOS ANGELES—After had record-company experiences with their previous bands, the members of Austin, Texas-based Fastball were in no hurry to sign with a major label.

In fact, if it weren't for a friend placing the band's tape in the hands of Hollywood Records director of A&R Rob Seidenberg, Fastball's "Make Your Mama Proud" would have been released by the band locally. Instead, the album is Fastball's Hollywood Records debut, due June 11.

"If we hadn't hooked up with Hollywood, we would beg, steal, or borrow a few thousand bucks to make a cheap record and somehow [get] a van and do a tour," says guitarist/co-lead singer Miles Zuniga. "We're determined to go places and do things, and whether that



FASTBALL

was on our own or with a major, like Hollywood, didn't matter."

Helmed by the alternating vocals of Zuniga and bassist Tony Scalzo and backed by drummer Joey Shuffield, Fastball throws a powerful melodic punch with boozey, supercharged ditties filled with undeniable hooks. Jerry Fin, who has worked with Green Day

(Continued on page 19)

amusement

business TOP 10 CONCERT GROSSES

ARTIST/D	Venue	Date(s)	Gross Ticket Proceeds	Attendance	Presenter
ANTHONY MCKEE	Wynn Arena Miami	April 18-23	\$868,435 \$100	47,296 net	Novell Enterprises
BOB SEGER JOHN BART	Negot Center Winnipeg, Canada	March 15	\$412,823 \$105,315	17,500 net	Capitol Live Riviera Prod.
BOB SEGER	Thompson Biring Arena University of Tennessee Knoxville, Tenn.	March 27	\$408,220 \$18,519,570.50	12,882 14,609	CBC Concerts
BOB SEGER BARCELLES	New Garden Portland, Ore.	April 8	\$401,580 \$10,525	14,478 net	MCA Concerts NW
BOB SEGER BARCELLES	Oakland-Sanraita Civic Center Oakland, Calif.	April 12	\$402,425 \$10,225	14,887 net	Bill Graham Presents
BOB SEGER BARCELLES	Ray Arena Gaelic Center Seattle	April 6	\$400,485 \$10,525	14,817 net	MCA Concerts NW
DEE DEE RAMONNE SOPHIE TERRY LIFT OF MADDY	Blockbuster Desert City Center Phoenix	April 13	\$407,800 \$10,510,570	17,222 net	Evening Star Prods. PNC Concerts
BOB SEGER BARCELLES	ARCS Arena Sacramento, Calif.	April 16	\$381,135 \$10,525	15,252 net	Bill Graham Presents
BOB SEGER BARCELLES	Good Harbor Pavilion Inverness, Calif.	April 18	\$380,638 \$10,525	13,891 14,550	Anchor Attractions
GEORGE STRAY TERRY CLARK	ARCS Arena Sacramento, Calif.	April 20	\$371,538 \$24	16,305 net	Novell Enterprises

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BLUESMAN ROY ROGERS DISPELS COWBOY ID

(Continued from page 11)

1966, a lateral move to Pointblank, another EMI-Capitol imprint, and the perfect scene, according to the musician.

He says, "We've done a number of records for John Lee [on Pointblank], and I've had some great success with his recordings. So I certainly knew [label president] John Wooder already... I just moved it over. It wasn't like I was dropping it. I picked up, it was just basically shifted to Virgin/Pointblank."

"Rhythm & Groove" asserts Rogers' distinctive approach to blues sources. While he covers the Willie Dixon/Wynonie Wolf classic "Built For Comfort" and Mose Allison's biting "Your Mind Is On Vacation," the remainder of the album comprises original material. The record, which includes such guests as singer Maria Muldaur, hand player David Grisman, and mandolin Charlie Musselwhite, encompasses blues classics like "Vida's Place" and "Love Me Or Leave Me," socially alert numbers such as "Shakin' Hands With The Devil" and "Proud Man," and two instrumental, "Remembering Ray" and the Latinized "Blues For Brazil."

Rogers says, "I got into blues guitar when I was still a teenager, and we were exposed to so many different kinds of music back in the '60s. The sky's the limit. I try not to be limited by any particular style, although certainly I'm always associated with the Delta blues, even though I'm opening tuning like the Delta players."

Virgin product manager Phil Fox says that the broad nature of Rogers' style offers opportunities to break his blues beyond a traditional blues audience.

"Our strategy is kind of twofold with this," Fox says. "The first [thing] will be to introduce him to the blues fan base, which is his base, so to speak, and [knows] his associations with John Lee. After that, it's to move out beyond that to the triple-A world, the blues fans, even the pop fans."

The time is especially right for Rogers, Fox continues, given the current attention accorded "Ledbetter Heights," blues guitar phenom Kenny

Wayne Shepherd's album on Giant.

"Every now and then an artist comes around in the blues area that expands [the genre] for a little bit," Fox says. "I see us being able to take advantage of that, but also to take advantage of the more American blues songs that are on this record, things like 'Shakin' Hands With The Devil' or 'Vida's Place,' that evenarken to a John Hurt type of blues."

The comparison just begun working "Love Me Or Leave Me" at triple-A, college, album rock, and public radio stations.

Mike Montez, music director at album rock KFXF Emporia, Kan., says of Rogers, "He's been associated with John Lee Hooker, Santana, Keith Richards, and Bonnie Raitt. Our station is basically classic rock, with the new stuff thrown in. 'Love Me Or Leave Me' fits perfectly with what we do."

I think he can reach the new listener as well as the old."

Touring and in-store appearances A&R executive and co-rumor of Liverpool, England, megaclub Cream, signed the deal for "Children" with DBX and Plattipuss on the last working day before Christmas, insisting that the track not be remixed, as it was "perfect" as it stood.



will be much more of a promotional tool for Rogers than in the past, according to Fox.

MILES' CHILDREN' GIVES BIRTH TO A EUROPEAN CRAZE

(Continued from page 11)

white, Austria, has just released the single in the U.S., promoting to build father on the European phenomenon.

"Children" was recorded in one night 18 months ago by DJ/producer Robert Concina, better known in Italy as Roberto Milani and internationally as Robert Miles. The original version (minus the striking piano riff that makes the tune instantly recognizable) was initially released in January 1995 on a four-track EP called "Soundtracks" on the Italian DBX label, an imprint owned by producer/remixer Joe T. Vaneelli. Ironically, it was first come out in London, Italy when it first came out last year.

"The first seeds of its success were sown last year, when Vaneelli took the track to Kinko, a Miami club, where the boss of indie label Plattipuss, Simon Barries (who was among a gathering of DJ/producers there at the time), heard it and picked up the license to cash down ravers before it turned sold the licensing rights to BMG-owned deConstruction Records in the U.K., which has signed Miles worldwide."

James Barton, deConstruction A&R executive and co-rumor of Liverpool, England, megaclub Cream, signed the deal for "Children" with DBX and Plattipuss on the last working day before Christmas, insisting that the track not be remixed, as it was "perfect" as it stood.

Through DBX's and deConstruction's licensees and affiliates, the song became a smash throughout the continent. It has topped the chart in Germany for six weeks, Belgium (five weeks), France (four weeks), Switzerland (four weeks), Italy (three weeks), Spain (three weeks), and Denmark (one week). It has gone top five in every European country that has a single chart. Its combined sales have put it atop the Music & Media Eurochart Hot 100 Singles chart for the past six weeks.

Miles says, "The success of 'Children' is that its melodic brings things together young and old. It is not listenable just in discotheques but in clubs as well. The success is also due to the good work put in by BMG and deConstruction. I expected some success, but nothing on this scale."

As the record is licensed to more than a dozen labels throughout the continent, sales figures are difficult to pinpoint. However, sales in the U.K., France, and Germany alone add up to more than 1.6 million units.

"Children" is essentially a club record. Miles recorded the piece as an antidote to the harder beats prevailing in Italian clubs. It became the last record played in many clubs in an attempt to calm down ravers before sending them home. Miles wanted to help reduce the number of young people killed in car accidents on the way home from clubs.

"Yet because it is more melodic than most trance or techno tracks, many radio formats took to 'Children' as a distinctive tune that would not alienate those who are not fans of dance. One MTV Europe aired the grainy black-and-white video (directed by Matt Arno), the third leg of the single's support was in place.

LABELS TAKE OWN TACKS

Because of the licensing patch-

"We also plan, when he's here on tour, to get him in front of a lot of retail," Fox says. "When he was on Liberty... he only toured about 40 dates in the U.S. I don't think he was out there that much. So his plan, while he is on the road, is to take full advantage of getting him to both radio and retail."

Rogers—who is managed by his wife, singer Taylor Rogers, and booked by Monterey International Music Chicago—will kick off a U.S. tour May 22 at Blind Willie's in Atlanta. The road trip will take him through such high-profile blues rooms as House of Blues (New Orleans and Cambridge, Mass.), Buddy Guy's Legends (Chicago), Antone's (Austin, Texas), and Tramps (New York).

By late June, Rogers will begin to hit the summer festival circuit, appearing at the Du Maurier Jazz Festi-

val in Montreal, Summerfest in Milwaukee, and Waterfest in Oshkosh, Wis. Other festival gigs later in the season are anticipated.

On Thursday (2), Rogers will conclude a monthlong tour of Europe, where "Rhythm & Groove" was released simultaneously with its U.S. how April 16. Rogers is being supported by a band that includes drummer Jimmy Sanchez, bassist Steve Evans, and keyboardist/saxophonist John Lee Sanders.

"We've played everything from festivals to small clubs to EuroDisney," Rogers says. "I did a gig with Charles Daniels—that was a wild one. You never know what you're gonna run into. You've gotta be open to anything. They filmed it, and we may get it on French television... They're calling it 'Americans Nights At EuroDisney' or something like that."

work, each label took a different approach to working the record, although there are common themes in all territories.

The record started in clubs all over Europe, with France, Spain, and Italy among the first to embrace it. Northern Europe followed the South, with sales peaking later in the year in Germany and Scandinavia.

French indie label Music licensed "Children" from DBX last November. Happy president Pierre Forgues says, "I started very gradually via the underground last autumn, and then went to the big play markets from Italy. Club play quickly grew, and radio only caught onto it once it had charted."

In Spain, imports from Italy played a part, says Jaime Gracia, head of promotion at licensee Gracia Music. "Our import department heard the song before it was released and we had heard it, so we decided to order the single. Two weeks later, it was in the charts, but it was no surprise to us."

"When 'Children' started to feature on club charts from Spain and Italy, Northern European countries got in on the act. Soren Navntoft, label manager at BMG Ariola Denmark, says, "We heard the record, and we were keeping an eye on foreign charts, especially those in southern Europe. Foreign charts really contributed to the break—it can be tough to break new releases. So we picked it up and sent it out to clubs and radio stations. It went bang."

In Europe's largest market, Germany, the record is being played in February to release the record, managed by PolyGram's Motor Music label. "At first, we could not satisfy the demand for the single. The record had already come across as an advance promo from the U.K. and Italy," says König. "The kids already knew it from the clubs."

SLOW BURIED IN BELGIUM

The record was more of a slow buried in Belgium, where "Children" was first played in the late fall of 1995. N.E.W.S. is on the Yeti label last September. With its close links to BMG,

N.E.W.S. was able to crack the single over the mainstream. The indie sold 25,000 copies in vinyl form, mainly through DJ shops, before the CD single hit the main stores in January.

Seven van den Broeck, managing director of N.E.W.S., says, "Club play ignited demand for the CD format. Radio play came along only when 50,000 units had already been sold."

In the U.K., radio station Kiss FM London took the lead in playing "Children" and also used it in a minitour to test for the Radio 1. DJ Pete Tong also championed it.

It was radio that almost single-handedly broke the record in the Netherlands, according to BMG Holland product manager, dance, Joost Walter. "DJ Corn Klijn [of local broadcaster NPS Hiveram] deserves due credit for playing the single first on the radio," says Klijn. "Walter says, 'When I picked up the record, it was like all stations, the commercial ones included, fell like a row of dominoes.'"

"The success was staggering, recalls Walter. "The first month after its release Jan. 8 proved a commercial disaster," he says. "Until Klijn started playing it on national top 40 radio. Now it has almost reached the gold mark [50,000 units]."

Once the video began to air on MTV and such European stations as Sweden's ZTV and Germany's Viva, another audience found the soothing tones of Miles' music. This, combined with saturation airplay virtually convinced the record of its success through its last stage and held it at No. 1 in Germany.

Even as "Children" rises high, another track wails in the wings. Miles' new single, "Whispering Will," is a throughout Europe May 27.

This story was prepared by Dennis Frey for the magazine. In London, Wolfgang Spahr is Germany; Mark Dezzani is Milan; Howell Llewellyn is Madrid; Mark Moss is Antwerp, Belgium; Robert M. O'Connell is Stockholm; and Charles Ferri is Copenhagen.

TREBLE V SET GETS RETAIL PUSH

(Continued from page 12)

vators," according to Michael Morye, head of Matrix Promotions, a smooth jazz and new age company hired to promote the disc. "It's one of the most extraordinarily produced albums I've heard, and that's a wonderful selling tool," Morye says.

Paula Price, music director at Oklahoma City, says the album is an exciting one because of its various musical influences. "It's also appealing because it's soothing, intimate music and a breath of fresh air," she says.

Cardon and Bestor agree that, while difficult to classify, there is a certain "New Age" quality to the album. "People don't want to just hear ear candy, they want to feel like they're stimulating themselves," Bestor says.

"We both also regret a lack of mainstream interest in classical music and hope that, with several more

"Innovators" concerts planned this year, they can make a difference.

"I like the whole idea of making a symphony with contemporary music. It gives new motivation to people who may not feel prepared to hear Beethoven to come to a concert hall," Cardon says.

"I want people to feel emotions; to turn their cell phones off and be transported to a more peaceful place."

While the two are not frequent collaborators, they have been best friends since college and won an Emmy for their combined efforts for ABC's 1988 Winter Olympics coverage. They are working together on a new theme for "National Geographic Explorer."

Cardon's theme music credits include "Good Morning America" and "The Night Football." Bestor's film scores include the Disney Channel's "Winning Of Ben Wagner."

Artists & Music

POW WOW TEAMS DISPARATE CAMPS ON REGGAE/DEAD SET

(Continued from page 12)

anging from the U.K.'s Steel Pulse to Reggae King Dennis Brown to San Francisco-based dub poet LaSana Banelde.

The inspiration for covering the Grateful Dead in a roots style struck Pow Wow VP Judy Casaca a few years ago.

"My brother who was a Grateful Dead fan all his life," says Casaca. "I noticed that besides following the Dead, Deadheads like him went to reggae shows, like Reggae Sunsplash, and they listened to reggae music."

The project stalled when Casaca discovered that "nearly everyone in Jamaica when I wanted to be involved in the project knew the Dead but was unfamiliar with the songs."

The idea remained on the shelf until a little more than a year ago, when New York-raised, Kingston, Jamaica-based reggae dancehall producer "K" Karyo signed on as A&R director/house producer for the label.

"The record has also a Deadhead and came up with the same idea," says Casaca. "He was the missing ingredient, and we were able to make the project a reality. It's extremely proud of this record, and I'm especially proud of Henry. He's young, but this record sounds like he's been producing forever."

Karyo oversaw the project and pro-

duced seven tracks, including two co-produced with Jamaican producer Augustus "August" Clarke.

Pow Wow is launching a heavy marketing campaign, going first to triple-A radio with the Mighty Diamonds' best-of-the-best CD. It is judged to be the song most familiar to that audience. At press time, it had not been serviced, so the record has gone out on an opening-orders deal price, meaning we're giving a discount because we want to go out strong," says Casacorp. "In return, we're getting endcaps [point-of-purchase displays], and listening posts. We're doing all the listening posts, so we can possibly get—Tower stores, Virgin, Best Buys, and individual small chains

all over the country."

International distribution for the record has not been finalized at press time.

"If we don't license it to a major company [for international distribution], we do it ourselves," Casacorp says. "We have importers in various countries all over the world. We haven't submitted anything yet to major companies for foreigners on vacation. But both music are very family-oriented in that the people who listen to each consider themselves spiritually connected. Plus, a large number of non-Jamaican fans follow both music."

Casacorp began by requesting participation from singers Judy Mowatt, Freddie McGregor, and Wayne Armat, two reggae roots band Chalice.

"We're a great somewhere, and that was a very good place to start," says Casaca. "I also called Gussie Clarke, because I wanted to use the Mighty Diamonds and Dennis Brown, and he was the link. They were all very enthusiastic. I told them all that I had a producer [Karyo] and he would be going over with the material with them and suggesting songs."

Matching song to artist was "the most crucial stage," says Karyo. "We did all the music first and chose the songs that fit the reggae style. The songs we built the tracks, using live musicians and horn sections—what I would call the cream of the crop of reggae musicians, like Dean Frasier, 'Deadley Headley'

all over the country."

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Mowatt's soaring alto makes a hymn of "Row Jimmy," and Steel Pulse (which self-produced) transforms the hymn into a funk style, reworking it in the band's signature U.K. urban rocker mold.

The title track's urgent, cathartic work over by Chalice is followed by for-

Bennett, David Madden, the members of Chalice, and Bongo Herman.

Chalice built six tracks; the others, except for those self-produced by the artists, were created in the U.S. by Joey Moskowitz, a longtime reggae programmer for the label.

Each track was executed "with ideas in mind of who we wanted for it," says Karyo. "Then we presented the tracks to the artists but gave them a choice. Most of the time, they chose the track we'd intended for them. Then everything was mixed and overhauled in Jamaica at Anchor Music studios.

All tracks are Dead originals, except for the Rascals' "Good Lovin'," one of the Dead's favorite covers in concert. Brown's version of "Good Lovin'" on the album rocks on his R&B roots.

"We wanted the album to be more a celebration of their concert and their spirit than simply of their songs," says Karyo.

The fit of song to artist is remarkable throughout. Walling Souls' opening track on "Casey Jones" rides an anti-coastline lyric—a popular reggae theme—over a carnival of horns and a honky reggae groove produced by Richard P. "Dick" Jimmy.

Feldman also helps Joe Higgins' gritty and yearning "Uncle John's Band." McGregor's throbbing rendition of "Eyes Of The World" could easily have come from his own universal-minded lyrical canon, and no one but reggae soulman Toots Hibbert could have swung every last drop of blues from the outcast "Cousin Jimmy."

Mowatt's soaring alto makes a hymn of "Row Jimmy," and Steel Pulse (which self-produced) transforms the hymn into a funk style, reworking it in the band's signature U.K. urban rocker mold.

The title track's urgent, cathartic work over by Chalice is followed by for-

mer Black (Uma) lead vocalist Michael Roberts' tough, shouting delivery of "Wharf Rat" reminiscent of his equal parts melancholy and menace.

Bandle's rugged "wildstyle" vocal rip out tangles of passion from his self-produced "I'm Gonna Be a Soldier."

Initial reactions are rabidly enthusiastic: "Being a Grateful Dead fan myself, I think it's terrific," says George Meyer, national merchandise manager with Carters, N.J.-based Noboly Bosta the Wiz. "When I first heard of the idea, I really liked it. Then I heard the music and was knocked out."

Doug Wendt, co-host of "Reggae Express" on long-running station KPFA San Francisco, recently devoted 30 on-air minutes to five tracks from "Fire."

He later discovered that a word spread via the Dead site on the Internet, his listerhip increased dramatically.

"It's kind of going to be the old," predicts Wendt, who is also PD/mc director of "World One Radio" (for KEOO San Francisco). "It's going to reveal to non-Deadheads what all the fuss was about. These guys didn't develop a huge following because their music wasn't too deep, too, with the artistry of some of the best reggae musicians in the world, it will create more believers."

Plans are already in the works for a second album of Dead reggae covers that will include artists who couldn't participate in "Fire" because of scheduling conflicts, such as Third World, Culture, and the legendary Jimmy Cliff. The good friends of the late Jerry Garcia, along with at least three new artists, says Karyo.

He adds, "Certain Jamaican engineers and musicians who'd never heard the Dead before listening to the tracks in the studio and became Dead fans because, as it turns out, the Grateful Dead are great songwriters."

SURFDUG COMPILATION MAKES WAVES

(Continued from page 11)

Monkey, Reverend Horton Heat, Everclear, Seven Mary Three, Pato Banton, Jewel, and Primus. More artists may be added.

"This album was essentially conceived by a bunch of impassioned surfers saddened by the beaches and waters here," says Dave Kaplan, one of the driving forces behind "MOM," owner of Surflog Records, and manager of Brian Setzer. "I lived in Venice Beach, and it took an hour to go some-

Surf Rider Foundation does a lot of great work toward cleaning up the coastlines, and when the opportunity arose to become involved with the record, it was more than happy to do my part."

Dr. Pierre Flynn, executive director of the 11-year-old San Clemente, Calif.-based Surf Rider Foundation, was instrumental in helping Kaplan and a committee of others compile the album.

DIVERSE ARTISTS DOMINATE DOVE AWARDS

(Continued from page 11)

album of the year, while two songs from that set, "It's In God's Hands Now" and "The Call," won urban recorded song and contemporary recorded song of the year, respectively.

Jays Of God garnered the new artist accolade, as well as a win for best short-form video for the clip "Flood."

The evening's other big winners were male vocalist Gary Chapman, netting his first win in that category, and female vocalist CeCe Winans, who released her first solo album, "Alone In His Presence," this past year.

Songwriter of the year went to Michael W. Smith, who netted the accolade after seven consecutive years in what was the award was won by Steven Curtis Chapman, Charlie Peacock won top producer honors, repeating his win from last year.

Hosted by Smith, the Doves were voted on by the Family Channel, Faith & Values Network, and more than 100 Family Net independent stations. The Dove Awards were voted on by the 5,500 members of the GMA. The awards capped the annual Gospel Music Week here, which included a variety of showcases, product presentations, and seminars. The awards ceremony was held at the Marriott Hotel and Nashville Convention Center.

Following is a complete list of Dove Award winners:

- Artist of the year: DC Talk.
- Best contemporary album: "The Whole Truth," Point Of Grace.
- Inspirational album: "Unbelievable Love," Loretta Harris.
- Southern gospel album: "The Martins," The Martins.
- Country album: "Where Love Runs Deep," Michael James.
- Inspirational album: "Fire Your Life," Angelo & Veronica.
- Traditional gospel album: "We Will Come," Third World.
- Contemporary gospel album: "The Call," Anointed.
- Inspirational recorded song: "My Utmost For His Highest," Amy Grant, Gary Chapman, Michael W. Smith, Point Of Grace, HIM, Culture, and Sandy Pate, Bryan Dwyer, Steven Curtis Chapman, Twila Parie, and Phillips, Craig & Don.
- Contemporary recorded song: "Classical Peace," Dino.
- Praise and worship album: "Promisc Kingdom: Rise The Standard," Maranatha Promote Band.
- Children's music album: "School Days," Mike Anderson.
- Musical: "Saviour," Bob Farrell and Greg Edwards.
- Children's music album: "Salt & Light," Beverly Daniels.
- Inspirational album: "Prison Him... Live, The Broken Tabernacle Church, The Broken Tabernacle Church.
- Contemporary album of the year: "Church Of Rhythm," Church Of Rhythm.
- Alternative/modern rock album: "This Beautiful Mess," New York New York.
- Metal/hard rock album: "Promisc

PEARL JAM

EVERCLEAR

where you can surf, and it's getting progressively worse.

Kaplan wanted to make sure that "MOM," which loosely stands for "music for our mother canon," stood out from other benefit albums by ensuring it was an "honored" record that wasn't just slapped together for commercial value.

The participating artists all have ties to the surfing world. Pearl Jam, for instance, was donated money to the Surf Rider Foundation in the past, including a \$50,000 donation from its November 1995 San Diego show. Pomo For Pomo's Perry Farrell voiced public service announcements for the organization that ran on MTV in 1995.

Setzer says, "I live in Santa Monica [Calif.], and it's very depressing to know that you can't go down to the beach without thinking what a sewer the Santa Monica Bay has become. The

South Florida Drift



BALTIMORE: By linking bits of funk, metal, R&B, blues boogie, acoustic instrumentation and even Frank Zappa-inspired, *All Might's* Senators lost out to a groove, temperamental, musical whole that is nothing short of towering. "I love to hear other people describe our music," says AMS guitarist/bucking vocalist Warren Ross. "You never know what you're going to get." Even grown-up to groove, one never knows what to expect from an All Mighty effort, rich in musicality, groove, warm reception from the record-buying and club-going public. Combined sales of the band's independently released 7-inch, "Wink 'n' Wc" ("TBNS"); the 12-inch EP "Spit Fire Why?" live album; and last year's full-length, self-titled CD have shot past the 10,000-mark mark and landed in nicely at college radio stations and mid-Atlantic joints, such as WITY and WWDC Washington, D.C., and WHFS Baltimore/Washington. Anticipation is high for the fiery sextet's forthcoming 90 releases; another live offering in May and a new studio album in the fall. '90 has been just as an impressive career, opening for such diverse acts as Primus, the Meteors, Third World, Yellow Man, Deee-Lite, and Bernie Worrell. The band, whose other members are vocalist/drummer Landis McCord, bassist Brett Sharbaugh, trumpeter Dave Pinner, trombonist Jeff Chiaverini, and saxophonist Greg Kordasian, has also solidified gigs up and down the East Coast, on the West Coast, and in Canada. Winning the Jefferson CD, leg of the Grammy Award Showcase in January has not hurt the band's exposure, either. "I don't know if being innovative is what rock'n'roll is all about," Ross concludes. "But I do know that [musically], this is who we are. And I'm not feelin' better about it, we're doing than right now." Contact Boes at 410-254-9274. **J. BOUC GALT**

NORFOLK, VA: Named after a line from the Beatles movie "A Hard Day's Night," the members of the Mockers wear their melodic influences on their sleeves. But this is no mere copycat band. The chiming guitars and tight harmonies play refreshingly original, catchy melodies and irresistible hooks that are memorable after just one listen. Atlanta based founders Seth Gordon (vocals/guitar) and Tony Levental (vocals/bass) were born in New York, they met, surprisingly, in England when both their families moved to the U.S. when the boys were young. "We always had the idea that someday we would put a band together," says Gordon, who relocated to Virginia Beach. In 1986, Levental also moved to Virginia, and the two boys were formed in the city of Norfolk. In 1988, the band began touring, playing at such clubs as New York's CBGB and Washington, D.C.'s 930 Club. The Mockers were featured on a compilation of Virginia bands called "Hangers and On" that first appeared in the April 1990 edition of Spin. But the lack of an album was hurting the act, Gordon says. "We'd play college shows, and they'd say 'That was great, do you have anything we can play on our radio station?' And all we had were demos like 'Beating a Path' and 'This is the Way.' So we decided to make an album." "Somewhere Between Mocksville And Harmony" on their Eye Open label in September 1986. Morehead was replaced on the album by "Saturday Night Live" drummer Shawn Pelton, and Dawn Howell joined the band as lead guitarist, allowing Gordon to devote more time to vocals. New York's Rock & Roll Music is now available at Tower Records in Washington. Get Compact Discs in Arlington, Va., and Planet Music in Baltimore. Contact Gordon at 804-518-8000.

ORLANDO, FLA.: Dark, majestic, and primal are all words that have been used to describe the music of one of Orlando's top bands, Lyme (Lytz, your Mind Experience). Together four years, the group—vocalist John Lyons, guitarist/bucking vocalist Chuck Shea, bassist Mark Williams, and drummer Greg Shannon—have released three EPs, each in its own right an initial prospect of more than 1,000 units. The current release is a four-song demo produced by Mark Mason that contains songs ranging from riff-heavy rockers to more complex melodic songs in the Soundgarden mold. Lyons will be touring the mid-Atlantic region in a collaborative effort. "We're constantly trying to get a bigger stage feel for our songs and our show," says Lyons. "You can't afford here to do large shows and have your band's home base in the 500-capacity Sapphire Supper Club in Orlando, but sales here have been fueled by constant regional touring from New York to Texas. Lyme played last year's Superjam at the Meadows and L.O. as well as this spring's Mountain Crossroads Festival. It has opened for the Gee Zee Dells, Sugar Ray, and I Mother Earth. The band's songs have appeared on compilations for WTKS Orlando and Miami's "Live At The Square," CD and "Latitude '92," a collection of central Florida bands. Contact Steve Talsider at 854-361-3100 or Peter Smith at 854-568-5009. **SONORA SCHULMAN**

HOLLYWOOD GOING TO BAT FOR AUSTIN ACFT FASTBALL

(Continued from page 16)

and Rauck, produced the album. As Seidenberg admits, the band could probably have sold well with a much-needed shot in the arm. "I loved the band when I heard the tape, and two days later I flew to Austin to see them. They pulled it off live, so three days later we made them an offer," says Seidenberg. "The way I look at it is, yes, the reputation of the label is not at the grass roots, but the early years. The other way to look at it is that we don't have a lot of bands here, and we have a great staff [Fastball] will get a lot of attention."

This enthusiasm led Fastball to sign with Hollywood, even though the band wasn't even shopping its tape to labels. Zungas says that he and Shuffield had a "business but not educational" experience while in pop-rock band Big Car, whose only album, "Normal," was released on Giant in 1992. Skool came into the picture when he hooked up with Shuffield to form the band of the same name. The Beaver Nilsson, whose proposed album for James Cameron's Lightstorm label was never released. Zungas, Shuffield, and Skool were producers for the major key gigs around Austin under the moniker Magnet USA. So, the band, which changed its name to Fastball, was recording in the band of the same name. Fastball tied for best pop band at the '90 '96 Austin Music Awards and came in second in the best alternative band category. They were managed by Russell Carter and Tom Simonson of Carter Simonson Management, which manages David Wilcox and Steve Forbert. Carter also manages Matthew Sweet and the Indie Legends of Russell Carter Animation (Ltd.).

"It was strange," says Zuriga. "I had never been in a three-piece band. When you're broke and trying to get a record, you had to learn how to deal with those things, and [Austin's Flamingo Cantina club] was a good place to do it, because not many people would come."

"Originally, I thought we would be doing my songs," he says. "But this record is 50-50. Me and Tony wrote all the songs, but we didn't have the studio purity, and his voice is a lot more piercing."

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ing than mine." The label started its campaign with three radio singles and a performance on college station KTU Austin in March. Fastball also played modern rock KIROX (103.1) Austin's Festival April 19, where they were featured on a radio special, and flyers announcing the forthcoming album were distributed.

The sampler, which features the album title track, "The Early Years," "She Grows Around," will also be used to key indie retail accounts in Austin and Dallas as either a giveaway or 50-cent sale, and the band will play the tape again on radio.

To enhance first-week sales, Fastball T-shirts will be given to the first 200 people who buy the CD at various retail outlets in Austin. The May 29 issue of *The Austin Chronicle* will feature a Fastball sticker insert with info on a street-date in-store and on the release of the album. Hollywood plans to continue to build momentum in the Dallas area by touring it nationwide, says Darrmud King, Hollywood senior VP of marketing.

Touring, for now, is concentrated in the

Southwest and Midwest, beginning May 4. College radio will be worked in these areas, too, for commercial modern and mainstream rock radio, the label is leaning toward the title track as the first single, but this was undecided at press time. Fastball will appear on an upcoming episode of "PGL-TV," which is PolyGram Distribution's Dallas-based Cable TV music-video program used to showcase Texas acts. "We'll be on a broadcast date hasn't been set."

Features are set to run in *Roadmap*, *HA!*, *Atlanta-based University Reporter*, and *Austin-based Pop Culture Press* in May and June.

KIROX is ready to help lead the way in introducing Fastball to the world. "Make it a radio special," says Zuriga. "The station began airing five weeks ago, is already garnering top 10 shows at night, according to PD Sara Treder."

"I like Fastball... We're behind them 100%," says Treder. "They're kind of like a more grown-up Green Day but a little more intellectual. They write short, hokey hot songs that are passionate and exciting."

KEB'MO GOES BEYOND THE BLUES ON EPIC SET

(Continued from page 15)

ferent things are what I am, and they're coming from the inspiration of the blues." Even the blues got unusual treatment on "Like a Bird." A version of "I'm Not Fair Deal Good Anymore" by Delta blues legend Robert Johnson, who penned two songs covered on "Keb'Mo," sports a full horn section and gets a decidedly Dixieland-style introduction.

"That's how I heard the song," Keb'Mo explains. "The horns came accidentally. We actually put the horns on another song. I was like, 'I'm not on the radio, I'm on 'em on [Last Fair Deal Good Doin'] and it just jumped up, it just started talking."

"Some notable guests crop up as well: The title ballad features backing vocals by Bonnie Raitt and Jackson Browne.

"Bonnie had always said that she wanted to do something with 'me,' Keb'Mo recalls. "She kind of relaxed it, I said, 'As, she's just been' sure,' you know? So when 'Just Like You' came about—it's actually inspired by recent events in my life, but I don't want to recall those events beyond the blues source that animated his debut. Keb'Mo says, "I know I'm kinda stretchin' the envelope a little bit, but I think it's a pretty good idea."

Eric's Lambert says that the first track from "Just Like You" will probably be "That's Not Love." Keb'Mo says he got a natural audience build in (at least LA, not only with his listeners," Lambert says. "The people who run triple-A radio, from what I've seen, they're going to get a lot of very big Keb'Mo fans and supporters."

Keb'Mo also has backers at retail, according to Robert Aguayo, music manager for the Los Angeles-based store Monica, Calif., outlet. Aguayo says Keb'Mo played a well-received set before all of Borders' managers at the store during a company convention in L.A. "I think it's a real nice act. I like the music here since probably we opened in (sum-

mer 1995), because I like him," Aguayo says. "He's somebody you want to sit and listen to... He's a real word-of-mouth kind of guy," he adds, "who will tell people [about him]."

Lambert says that print advertising will focus on traditional areas of support: blues magazines, fanzines, and "the blues press," but that people who are really in love with artists like this read first."

TV will also play a promotional role. Keb'Mo has already appeared on PBS' "Austin City Limits," but the act has yet to be rerun. Lambert says other television appearances are likely.

"Touring—always a strong suit for Keb'Mo," says the portability of this act—will be key to the album's development. "Last time, he went out with Jeff Beck and Santana; he also went out with the Subdudes," Lambert says. "We are going to look for tour possibilities that will open him up to a wider audience... without alienating his core base."

Keb'Mo, who is managed by Full Circle/Chiles Management and booked by Monterey International in Chicago, says, "Right now I'm continuing to do a solo... I'd like to see myself go with a small ensemble, a four-piece rhythm section, maybe with one auxiliary person. If he'd go if he could find a guy who could play the banjo and a bit of slide and could sing."

ALTAN

(Continued from page 16)

In Switzerland, and the English's Cambridge Folk Festival.

"They've got a touring schedule that will be a little different than what it was in a travel agency," says Colgan.

In the U.S., Virgin plans to showcase "Blackwater" on NPR and specialty cable channels. "We're going to have management Eric Ferris says the label is placing the album in coffeehouses. He adds, "They'll be touring throughout the U.S. and they're going to put them in support situations with large bands. We also want to put them into the popular country music arena. Our objective is to continue to expose this through radio, and then the music arena. Let's not limit ourselves."

BILLBOARD'S HEATSEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	WEEK ENDING MAY 4, 1996	TITLE
7	8	1	JANN ARDEN	ARM 84233S (10 96)13.95	★★★★★	LIVING UNDER JUNE
8	6	3	CHANTRY SAVAGE	REA 84275 (10 96)15.98	★★★	I WILL SURVIVE (OON IT MY WAY)
9	24	2	KENNY WAYNE SHEPHERD	GANF 2192LM/WHAM BROS. (10 96)15.98	★★★	LEBOETTER DEEMTS
10	4	4	MARK KNOPFLER	WARNER BROS. 4623E (10 96)18.98	★★★	GOLDEN HEART
11	15	2	GARY KINGSLEY	TVT 7910 (10 96)16.95	★★★	GRUITY KILLS
12	6	3	BAHAMADIA	OMPUSAS 5048/VERM (09 95)15.98	★★★	KOLLAJE
13	26	1	DEBORAH COX	ARISTA 16781 (10 96)15.98	★★★	DEBORAH COX
14	15	2	JO DE MESSINA	KRUM 7780 (10 96)15.98	★★★	JO DE MESSINA
15	4	2	OLGA TANON	LUNA 13667 (10 96)15.98	★★★	NEUVOS SENSORA
16	18	1	LARRY ROY CARRIER	14769/SRIMM (10 96)15.98	★★★	WE ALL GET LUCKY SOMETIMES
17	-	1	BOOBY GOY SEAT G.E. SMITH AND THE SIX SANDS	SIXSANDS 4545/VE (10 96)15.98	★★★	LIVE THE REAL DEAL
18	16	4	GOLDFINGER	MOJO 53007/UNIVERSAL (10 96)18.98	★★★	GOLDFINGER
19	17	7	CASSANDRA WILSON	BLUE NOTE 2386L/CAPITOL (10 96)15.98	★★★	NEWM DOUGHTER
20	21	1	DI KOOL	KUL 7209 (10 96)15.98	★★★	(LET ME CLEAR MY THROAT)
21	18	2	2 UNLIMITED	DUNN 15446/IMPACT (10 96)15.98	★★★	HITS UNLIMITED
22	24	1	JIM BRUNSON	MUSIC STAGE/DGC (10 96)13.95	★★★	BROTHERHOOD
23	30	1	3T MUSIKMAKIN	WINDHAM HILL 11164 (10 96)15.98	★★★	BY HEART
24	18	4	THE VERVE PIPE	RCA 66809 (10 96)15.98	★★★	VARIATIONS
25	-	1	PLANET SOX	STRICTLY RHYTHM 3259 (09 96)14.95	★★★	ENERGY + HARMONY
26	15	5	BARENZA LADIES	REPRISE 44126/WARNER BROS. (10 96)15.98	★★★	BORN ON A PRIVATE SHIP
27	22	6	THE SUBUDDES	HIGH STREET 1034/WINDHAM HILL (10 96)15.98	★★★	PRIMITIV STRAOK
28	41	1	DISHWALLA	ARM 84231S (10 96)15.98	★★★	PET YOUR FRIENDS
29	20	17	SON VOLT	WARNER BROS. 46010 (10 96)15.98	★★★	TRACE
30	31	2	MAXWELL	COLUMBIA 66434 (7 96) 02/1.99	★★★	MAXWELL'S URBAN SHAG SUITE
31	7	7	LUXAL	4424/REPRISE 44126/WARNER BROS. (10 96)16.98	★★★	LOVE LIFE

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	WEEK ENDING MAY 4, 1996	TITLE
32	30	10	RICOCET	COLUMBIA 67222 (10 98) 02/15.95	★★★	RICOCET
27	25	19	JERALD DAENYON	ARIST 0621 (9 95)16.98	★★★	THINKING ABOUT YOU
28	-	1	THE JESUS LAZER	CAPITOL 36778 (10 96)13.98	★★★	SHOT
29	24	11	ENRIQUE IGLESIAS	FLORISDA 0066 (9 96)15.98	★★★	ENRIQUE IGLESIAS
30	26	4	ART S'NOO	NATURE 80196/REP 162555/ADM (10 96)15.98	★★★	TOUCH OF SOUL
31	25	4	KEITH SWEELLS	LAKE 66321/VECA (10 96)15.98	★★★	REALMS N REALITY
32	36	2	SHENANDON	CAPITOL NAVVILLE 35352 (10 96)15.98	★★★	NOW AND THEN
33	33	20	MYSTIKAL	IMP. 6107 (4 95)10/VE (10 96)15.98	★★★	MIND OF MYSTIKAL
34	31	27	THE CORRS	1431/AVLA 9212/ADM (10 96)15.98	★★★	FORGIVEN, NOT FORGOTTEN
35	39	2	CHINO XL	ARM 84033/WARNER BROS. (09 95)15.98	★★★	HERE TO SAVE YOU ALL
36	28	18	RUBY	CREATION/WORLD 4745/UNIVERSAL (10 98) 03/15.98	★★★	SALT PETER
37	43	13	Junior Brown	MUS. CLUB 77763/VECA 16 96/95.98	★★★	Junior High (EP)
38	35	6	SMOKIN' ARMADILLOS	MUS. CLUB 77463/VECA (10 96)15.98	★★★	SMOKIN' ARMADILLOS
39	42	17	TRU	NO. 141 83983/PROMET (10 96)15.98	★★★	TRUE
40	35	23	DARYLE SINGLETARY	44060/WARNER BROS. (10 96)15.98	★★★	DARYLE SINGLETARY
41	-	1	THE REFRESHMENTS	MERCURY 29689/ARM (09 95)14.98	★★★	FIZZY FUZZY BUB & BUZZY
42	40	26	FRUIT	MUSIC 154/IMPACT (10 96)15.98	★★★	SMILE NOW, DIE LATER!
43	46	8	VLP RUTHLESS & ARTS SEMINAR	SMACK BROS. VERITY 43014/VE (10 96)15.98	★★★	STAND!
44	47	8	GEORGE HOWARD	GRP 3825 (10 96)16.98	★★★	ATTITUDE ADJUSTMENT
45	49	9	KILO HEAR	8147/BROWNE (10 96)15.98	★★★	GET THIS PARTY STARTED
46	49	17	The Carpetbaggers	WARNER BROS. 49121 (10 96)15.98	★★★	SEDUCTION
47	37	12	LINDA DAVIS	ARISTA 18804 (09 96)15.98	★★★	SOME THINGS ARE MADE TO BE
48	44	15	POINTE OF GORE	WORLD KAT/IMPACT (9 96) 02/15.98	★★★	THE WHOLE TRUTH
49	-	1	POPE	MECCA CROSSING (10 96)15.98	★★★	HELLO
50	-	1	SOUTHERN CULTURE ON THE SKIDS	GETTYEN 24821 (10 96)12.98	★★★	DIRT TRACK DATE

POP & R&B UPFRINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEKERS CHART • BY CARRIE BORZILIO

ON THE ROAD: Touring has long been a key to breaking new artists. Mark Davis of the Agency Group hopes to take that concept one step further by breaking several new acts on a low-priced package tour. It's called the 3x3 tour and

merely with the William Morris Agency. "There's hundreds of alternative bands out there with, say, five support slots, so why not do other bands supposed to do? And regardless, these days is MTV and radio, things you have no say in. This is a way to get cool kids out to see cool new bands."

The tour, which rotates acts on a monthly basis, will hit 20 major markets a month, including New York, Los Angeles, Philadelphia, Chicago, San Francisco, Dallas, Cleveland, St. Louis, Washington, D.C., Houston, Portland, Ore., Phoenix, and Austin, Texas.

The shows are heavily advertised in local newspapers and music weeklies and on radio stations in each market. In an attempted display of "inside credibility," the shows won't have any corporate sponsorship or CD signings.

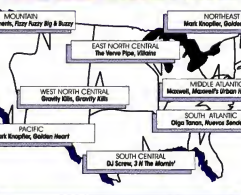
The ads will also be displayed on the 3x3 World Wide Web site on the Internet at <http://www.access.digitel.net/~3x3>.

For Linibetter, the tour coincides with its second single on its self-titled album, "The Fog," which goes to modern rock radio May 6. The ball will kick off its North American tour by opening for *Oasis* in Vancouver.

Airplay on LAZ's single, "High-Flying ME" is looking

Extra Cool. The new version of *Sirone's* Diabio Music album, "Sinnerman," streets May 7 via Atlantic. It features three new songs, including a cover of the Nymphs' "Embracing Angels," featuring ex-Nymph Irving Lorne and X's Exame Cavene. The set also includes three Dave Jardeen mixes. The band is doing random West Coast dates in early May and will hit the East Coast in late May.

REGIONAL HEATSEKERS #1's



THE REGIONAL ROUNDOUP

- Rotating top-10 lists of best-selling titles by new & developing artists.**
- PACIFIC**
 1. **Mark Knightley**, Golden Heart
 2. **Olga Taron**, Nueva Saverona
 3. **Kenny Wayne Shepherd**, Leboetter Deemts
 4. **Mark Knopfler**, Golden Heart
 5. **Gravy King**, Gravy King
 6. **Deborah Cox**, Deborah Cox
 7. **Jessie J**, Jessie J
 8. **Maxwell's Urban Shag Suite**, Maxwell
 9. **Deborah Cox**, Deborah Cox
 10. **Deborah Cox**, Deborah Cox
- SOUTH CENTRAL**
 1. **DJ Screw**, 2 H the Storm!
 2. **Charlie Simpson**, It's Not Easy Bein' a Star
 3. **Brandy**, Brandy
 4. **Gravy King**, Gravy King
 5. **The Verve Pipe**, Vibiana
 6. **The Verve Pipe**, Vibiana
 7. **Gravy King**, Gravy King
 8. **Gravy King**, Gravy King
 9. **Gravy King**, Gravy King
 10. **Gravy King**, Gravy King

good as the song garnered No. 1 phones on modern rock KITS (LAs 105) San Francisco. The power duo's second album, "An Good As Dead," hits stores April 16.

Meanwhile, A&R folks have been checking out Stanford Prison Experiment, whose latest release, "The Gato Hunch," came out August 1995.

SUCCESS SEEKING SIDA-NEE: Frustrated with his band's lack of distribution, soul beat artist Sidnee is taking matters into his own hands.

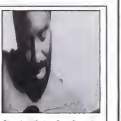
Sidnee has planted his self-titled Success Records debut in the Virgin Megastore, Sam Goody's Tower Records, and Wherehouse — a major indie retailer in Los Angeles.

The free CD is tagged with a note instructing the consumer to tell the store clerk that the CD is free and asks the consumer to make a donation to Aunt Bee's Free Laundry and Housekeeping Service.

The nonprofit organization helps people with AIDS.

TIDBITS: Ecstasotic/SpaceBaby's Super 5 "The Ladies" hits its first live appearance Monday (28) in industrial suburb KIRW Los Angeles. The band's debut, "Ford," is mesmerizing

"Sugar-high" as the A&M soundtrack to "Empire Reborn," hits L.A. for a couple of dates Thursday (2) at the Viper Room and Friday (3) at Cherry. His self-titled debut was released April 23 on Mutiny Records... The Carpetbaggers will be back up once again with Son Volt for a Northeast and Southern trek May 10-18. The band is a frequent special guest of Son Volt and even played at Son Volt and Jerry Farrah's wedding.



Starting Role. Doc Powell assembled an all-star lineup for his third album, "Last Back" released April 16 on Discovery. Stanley Clark, Marcus Miller, Sheila E., Najee, and Bonny James are among the guests. Powell will play jazz/C KWV (the Wave) Los Angeles' fair May 10 before heading to the East Coast in June for a tour: "Last Back" boxes at No. 15 this week on the Contemporary Jazz Albums chart.



Mona Lisa Fresh. Inland Records vocalist Mona Lisa shares a moment with friends following her recent performance at the House of Blues in Los Angeles. (11-20-79), the artists debut set, arrives in stores June 4. Pictured, from left, are boxing promoter/film producer Butch Lewis, Lisa, Queen Latifah, and Doug E. Fresh.

Horace Brown's On the "Money"

His Motown Debut Is First Under Harrell Regime

■ BY TRACEY HOPKINS

NEW YORK—With the June 18 international release of his self-titled debut album on Motown Records, Horace Brown will be the first artist to usher in the new Motown sound under the helm of president/CEO Andre Harrell. But the road to Hitville was a rocky one for the Southern crooner.

After spending three years as a songwriter and background vocalist with Uptown/MCA Records, Brown

became discouraged when the solo album he recorded was not released. His first and only Uptown single, 1994's "Taste Your Love," sold 56,000 units, according to SoundScan, and peaked at No. 66 on the Hot R&B Singles chart.

"Uptown was a small company, and they didn't have the promotional dollars to promote all of their artists at the same time," says Brown.

"They would promote May J. Blige, Jodeci, Heavy D, and whoever else had gone gold or platinum first. So my album kept getting pushed back."

But after Andre Harrell, then Uptown's founder/president, moved to Motown last year (Billboard, Oct. 14, 1995), the first artist he asked to come with him was Brown.

"It makes me feel good to be the first, and I thank Andre for giving me the opportunity, but there is a lot of pressure," says Brown, who wrote and co-produced most of the album's 12 tracks. His songs are published by Horace Brown Music.

"It took a while for it to sink in that I'm on Motown, a label with so much history behind it and acts like Stevie Wonder, Marvin Gaye, Diana Ross & the Supremes, the Temptations, and the Jackson 5," he says.

"These groups have sustained, and I can't believe I've been given the chance to be a part of that history." The Charlotte, N.C., native's break came in 1991 when Jodeci's Devo Swing received from a friend a demo which Brown played at the instruments, wrote the music, and arranged the vocals.

In 1992, Swing flew Brown to Los Angeles to co-write and sing background vocals on the Christopher Williams single "All I See." Harrell was at the recording session, and soon after he signed Brown to Uptown.

Brown says, "My father is a Baptist minister, so I grew up in the church, but I didn't sing in the choir. People always told me I could sing, but I only thought that I could carry a tune. I wasn't until I realized that this [music] was what I was supposed to do with my life. But I never knew I would get the chance, because I was in a small town like Charlotte."

"One For The Money," Brown's current single, has an uptempo, party mood. "I was at the store I visited Feb. 16 to BET and the Box. It was shipped to R&B stations March 18 and had sold 29,000 units since its March 26 retail release according to SoundScan. The song is No. 15 on the Hot R&B Singles chart.

For the week ending April 19, "One For The Money" and received 1,230 spins on 70 R&B stations. It had 147 detections on 13 crossover stations, according to Broadcast

Data Systems.

"Enjoy Yourself," another uptempo number, will be the second single and is slated to hit radio May 28 and the street June 11.

Brown worked with several producers on the album. Among them are Swing on the seductive "You Need A Man" and "Puffy" Combs on the midtempo "Tell Me" and the slow jam "Doing Wrong," a duet with Bad Boy artist Faith Evans.

Motown A&R director Lewis Tillman says Brown's image is what Harrell describes as "ghetto fabulous."

"Horace is the kind of guy who can wear a milk coat and Versace shades. His style is ghetto fabulous," says Tillman. "He comes from the hood, but he has class. He's the kind of artist we can pitch to Cassette, Ebony, and Ebony Man magazines."

While executives hope Brown's image and his music's summertime feel will entice the target 18-35 demographic for R&B, Tillman says the artist's music should also attract an older, more mainstream audience.

"Horace is a ballplayer, and that's when you can feel the influence of Stevie Wonder and Charlie Wilson," says Tillman, who also manages Brown.

Motown senior marketing VP Virgil Simms agrees that image and crossover-friendly tracks are key in the marketing strategy.

In early February, Motown's street team distributed promotional posters and postcards of Brown sitting in a chair wearing a smoking jacket with a cigar in hand. The ad is a continuation of the print campaign that first announced Harrell's Motown arrival to consumers last December (Billboard, Oct. 14, 1995).

Simms says increased street awareness of "One For The Money" was obtained through videoplay six weeks before the single's street date. The distribution of promotional white-label vinyl singles to mix-show jocks and underground club DJs generated additional attention.

Brown, who has yet to sign with a booking agency, is scheduled to perform in cities participating in the Motown Talent Search, which was launched in March 26 and co-sponsored by BET. The remaining dates are Friday (3) in Nashville, May 18 in Detroit, and May 19 in Chicago.

Simms says Brown will embark on a cross-country tour in May "to hit retail, publicity, and video," including a performance at a Motown showcase during the Impact Super Summit '96 conference Saturday (4) in Nashville. Brown's television appearances include "Soul Train" and BET's "Teen Summit" in April.

Internationally, Brown has already performed at the Motown tour in Sweden and London. In Sweden, Brown performed April 1 at the Swedish Dance Music Awards. In London, he performed April 10 at the Suburbs. A working release date for the album was still being determined at press time.

Classic Jazz Gets A Hip-Hop Infusion; Second Essence Music Festival Set

HIP-HOP COOL: Hip-hop jazz aficionados won't want to miss "The New Groove: The Blue Note Remix Project—Volume 1," a collection of classic jazz tracks that have been remixed by some of hip-hop's most innovative producers. This all-the-way-cool set places traditional jazz in a remixed hip-hop setting with the hope that it will, according to Blue Note A&R/marketing director Keith Thompson, "place [the music] in a context that is more familiar [and] give some of the finest producers in hip-hop an opportunity to artfully express themselves in the confines of existing recordings."

"Among the remixed songs are Cannonball Adderley's 'Hummin' by' Large Professor, Donald Byrd's 'Kofi' by The Angel, Bobbi Harris' 'Listen Here' by G.U.R.U., Ronnie Foster's 'Summer Song' by Diamond D, Lonnie Liston Smith's 'Move Your Head' by Michael Franti, and Horace Silver's 'The Sophisticated Hippyle' by Easy Mo Bee."

"The New Groove: The Blue Note Remix Project—Volume 1" is yet another argument for a rhythm alternative radio format, because the set is too jazz for hip-hop, too hip-hop for jazz, and too cool for both. For more R&B frequencies.

THE SECOND ANNUAL Essence Music Festival will take place July 4-7 at the Louisiana Superdome and will feature some of R&B's most entertaining performers. Among the constellation of stars scheduled to perform are Luther Vandross, Mass Featuring Frankie Beverly, Barry White, TLC, Patii LaBelle, and Kool & the Gang. As it did during its debut last year, the festival will offer the same level of entertainment, sessions, to be held daily at the Ernest N. Morial Convention Center, which will also house the Festival Marketplace, an exhibit of arts and crafts.

SOPIING THE SCENE: Is Interscope trying to corner the R&B music market? The label, which has been staying in the news these days with its partnerships and acquisitions, has signed gospel sensation Kirk Franklin and his partner Claude Lattall to a production deal.

No word yet on the first act that will release through their imprint, B-Rite Records. However, Franklin's new Gopop Centric/Sparrow set, "Whatcha Lookin' 4," is due down in 200.

With the platinum success of Franklin's debut, "Kirk Franklin and The Family," and the critical acclaim of his Christmas set "Kirk Family and The Family Christmas," look for "Whatcha Lookin' 4" to leap into consumer shopping carts by the truckload.

ALL IN THE FAMILY: Def Jam has moved from Island to Mercury for marketing, promotion, sales, and production support. This is no baggie for anyone on the outside, since the white shagging fall under the umbrella of PolyGram Group Distribution. PolyGram acquired 50% interest in Def Jam in June 1994 (Billboard, May 14, 1994).

RIDDIN' HIGH: Between therapeutic hiking trips in beautiful Ojai, Calif., veteran R&B artist Cheryl Lynn has cranked out tracks for her next album. Lynn recently returned from a self-imposed exile in Japan, where she has been touring extensively—an excellent way of earning a living, I'm told. More R&B artists should check into touring opportunities in international territories.

During a recent ride-share situation with Lynn, I got a chance to listen to "Take Me For A Ride," a track she wrote and produced. It's a soothing romantic ballad that would fit right into any R&B adult, AC, or jazz AC station.

The artist, who hit big with such tunes as "Got To Be Real" and "Encore," reports being close to a label deal. Details to come.

SWEET SOUNDS AHEAD: Epic will release "Stags," the sophomore set by R&B duo Terri & Monica, July 30. Album-critical hounds and chart freaks have no doubt noticed that Terri Robinson has remained busy since the act's debut by writing songs for such popular acts as Soul For Real, Total, and Monifah. Creative types, remember the six ps: Proper planning prevents piss-poor (economic) performance.

CHECK THIS: Kool & the Gang and their former lead singer J.T. Taylor throw down their first collaboration in 10 years with "State Of Affairs" on Curb Records. Distributed by WEA, "State Of Affairs" shines the familiar platter of baggytune tracks and melodious thins that became the band's trademark. The album's fullness and breadth of character reinforces the need for more bands in the R&B realm.

On the subject of live bands, Warner Bros. has released "The Best Of Larry Graham And Graham Central Station—Vol. 1." This album programs the way-back machine to the mid- to late '70s, when such tracks as "The Jam," "It's Alright," and "One In A Million Tour" ruled the dance floors.

Graham is truly one of the greats, especially among later-day baby-boomer consumers, so this set is sure to make retail registers go "ching."

On May 23, Tristar Records will release "Deep Inside" by Mya D. Distributed in the U.S. by Relativity and

(Continued on page 32)



by J. R. Reynolds

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM & LABEL (DISTRIBUTING LABEL) (DISCOST) LIST PRICE (OR EQUIVALENT FOR CASSETTE)	TITLE	PEAK POSITION
No. 1						
7	2	10	FUGE▲	RUHHOHO 57149 (ARISTA) (10 96) \$19.98	THE SCORE	3
2	2	4	GETO BOYS	IMP-ALDINO TIME 11455 (MCA) (10 96) \$19.98	THE RESURRECTION	1
HOT SHOT DEBUT						
3	NEW	1	MASTER P	DELIGHT 32979 (MCA) (10 96) \$19.98	ICE CREAM MAN	3
4	5	11	2PAC	DEATH ROW/ROCKAWAY 32404 (J&R) (10 96) \$19.98	ALL EYZ ON ME	1
5	3	—	M.C. EMT	FEATURING C.M. EVIL STREET 6213 (EPIC) (10 96) \$19.98	DEATH TRAZZ	3
6	4	3	BUSTA RHYMES	ELMVIEW 6274 (A&M) (10 96) \$19.98	THE COMING	1
7	6	5	10 SOUNDTRACK	AC-MCA 314 (MCA) (10 96) \$19.98	A THIN LINE BETWEEN LOVE & HATE	5
8	7	23	R. KELLY▲	JIVE 41377 (J&R) (10 96) \$19.98	JR KELLY	1
8	6	6	D'ANGELLO	IMP 32629 (10 96) \$19.98	BROWN SUGAR	4
10	8	23	2PAC	ARISTA 18784 (10 96) \$19.98	WAITING TO EXHALE	1
11	NEW	1	SMOOTH DA HUSTLER	—	—	—
12	7	—	M.C. REN	STAR 354 (MCA) (10 96) \$19.98	ONCE UPON A TIME IN BLACK	11
13	11	9	MARIAH CAREY▲	COLUMBIA 46700 (10 96) \$24.98	THE VILLAIN IN BLACK	7
14	10	22	LL COOL J▲	DEF JAM 52384 (MCA) (10 96) \$19.98	DAYDREAM	1
15	NEW	1	LIDEL RICHIE	MONUMENT 52340 (10 96) \$19.98	LOOKER THAN WORDS	15
16	13	11	100	STAR 350 (MCA) (10 96) \$19.98	TOTAL 4	4
17	15	24	QUINCY JONES	DMIT 49575 (MCA) (10 96) \$19.98	O'S JOCK JOINT	6
GREATEST GAINER						
18	—	2	100	STAR 350 (MCA) (10 96) \$19.98	THE SUBSTITUTE	18
19	14	24	COOLIO▲	TOMMY BOY 1141 (10 96) \$19.98	GANGSTA'S PARADISE	14
20	16	13	BAHAMADIA	CHRYSLER 35847 (MCA) (10 96) \$19.98	KOLLAJE	13
PACESETER						
21	28	31	DJ Kool J	7219 (10 96) \$19.98	LET ME CLEAR MY THROAT	21
22	17	26	THE DOGG POUND▲	DEATH ROW/ROCKAWAY 32404 (J&R) (10 96) \$19.98	DOGG FODD	7
23	23	21	MONICA	ROVNY 37004 (ARISTA) (10 96) \$19.98	MISS THANG	7
24	22	17	100	STAR 350 (MCA) (10 96) \$19.98	DONT BE A MENACE TO SOCIETY	3
25	19	15	100	STAR 350 (MCA) (10 96) \$19.98	SOLO	8
26	20	23	BONE THUGS-N-HARMONY▲	REDWAX 32923 (MCA) (10 96) \$19.98	E 1999 ETERNAL	1
27	21	20	THE TONY RICH PROJECT	IMPACT 20233 (MCA) (10 96) \$19.98	WORDS	18
28	25	24	CHANTAY SAVAGE	—	I WILL SURVIVE (DOY IT MY WAY)	14
29	24	18	VARIOUS ARTISTS	CELL BROS 30556 (MCA) (10 96) \$19.98	CELL BLOCK CONQUER	12
30	27	24	GOODIE MOB	LAMAR 26018 (ARISTA) (10 96) \$19.98	SOUL FOOD	8
31	29	25	KRIS KROSS	RUHHOHO 6741 (COLUMBIA) (10 96) \$19.98	YOUNG, RICH AND DANGEROUS	2
32	31	26	XSCAPE	10 50 527 47022 (COLUMBIA) (10 96) \$19.98	OFF THE HOOK	3
33	32	39	MAXWELL	COLUMBIA 6434 (10 96) \$19.98	MAXWELL'S URBAN HANG SUIT	32
34	26	19	RAPPIN' 4 REAY	30509 (MCA) (10 96) \$19.98	OFF PRIGLE	10
35	33	33	GERALD LEVERT & EDDIE LEVERT SR.	EASTWEST 41075 (10 96) \$19.98	FATHER AND SON	2
36	30	30	IMMATURE	11384 (10 96) \$19.98	WE GOT IT	14
37	48	50	JODECI	IMPACT 20233 (MCA) (10 96) \$19.98	THE SHOW, THE AFTER PARTY, THE HOTEL	1
38	41	36	EIGHTBALL & MUG	10 50 527 47022 (COLUMBIA) (10 96) \$19.98	ON TOP OF THE WORLD	2
39	36	34	JUNIOR M.A.F.I.A.	IMPACTING HEAT 3081 (10 96) \$19.98	CONSPIRACY	2
40	42	37	FATHY EVANS	IMPACT 20233 (MCA) (10 96) \$19.98	FATHY 2	2
41	35	38	GENIUSGZA	GREEN 2149 (10 96) \$19.98	LIQUID WORDS	2
42	40	35	12 EYE	—	STIFF OFF THE SHEETZ OF MUTHAFUCKIN' COMPTON	1
43	39	32	TLC▲	LAMAR 26018 (ARISTA) (10 96) \$19.98	CRAYZIEZEAL	2
44	34	27	100	STAR 350 (MCA) (10 96) \$19.98	GIRL 5	5

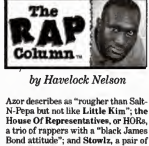
▲Albums with the greatest sales gains this week. ●Receiving Industry Award. (MCA) Receiving certification for shipment of 500,000 copies within US\$200,000 in EPA. ARIAL certification for shipment of 1 million units within US\$200,000 in EPA. with multiplatinum titles indicated by a numeral following the symbol. *Artist's Indicates LP is available. Most titles and CD prices are shown and are based on the album, are suggested only. *Price marked with an asterisk are, in all other CD prices, are equivalent prices, which are projected from wholesale price. Greatest Gainer shows chart's largest net increase. Pacesetter indicates biggest percentage growth. Heatseeker impact shows weeks added from Heatseekers this week. # indicates part of present Heatseeker. © 1996, Billboard/SoundScan and SoundScan, Inc.

Luv Bug Swarming With New Business: Soundcheck Label, Clothing Line

EXPRESSION These days, Herby "Luv Bug" Azor is counting new beginnings. After creating the Grammy-winning, platinum-selling female rap act Salt-N-Pepa, producing most of its output, and managing it, as well as other acts including King N' Play, Sweet Tee (now Suga), and Kwame — the entrepreneur is expanding his realm with a new label, Soundcheck, and a clothing line, Turf. "I'm stepping back a bit from studio work and will continue running Idolmakers, which manages the

careers of such acts as Nattin' Nyce and Vibe, as well as Salt-N-Pepa. The record company, which will be channeled through M.S. Distributing, has signed three urban-oriented acts. Eventually, though, Azor envisages a more diversified roster. "I'm not gonna stick to regular R&B and rap, but that's what I'm known for, so we'll keep it there for a minute," Azor says, adding that the label's name represents music that can't be typecast.

The artists on Soundcheck are Storm, a three-woman rap group that



The Rap Column logo features the words "The Rap Column" in a stylized font. Below the logo, it says "by Havelock Nelson".

hard-edged MCs who appeared in Salt-N-Pepa's "Heaven & Hell" video clip. Azor says he chose independent distribution after carefully studying the music industry. "Most label deals are really production deals that aren't quite what I see. I don't want to be under the thumb of some major, I want to own my master. After I've done moderately well, I can then step to a major label." Following the next Salt-N-Pepa long-player, which is currently being tracked for MCA, Azor's working

relationship with the group will be altered. "Everybody grew up, everybody wanted a little more independence," he offers. "On his previous albums, [they produced] four cuts, while I handled the rest. There will be the same mix on the next one. After that, they will be doing more themselves." BIGGER & DEFFER At the April 12 performance of R. Kelly's Top Secret tour at Continental Airway Arena (formerly the Brendan Byrne Arena) (Continued on next page)

UPCOMING

Billboard



MUSIC PUBLISHING

Issue Date: June 1

Ad Close: May 7

Billboard's annual review of the music publishing scene will highlight the market's domestic and international activity. Our June 1 spotlight paints a comprehensive picture of music publishing with 1995-96 TOP Songwriter Charts for Pop, R&B and Country; an examination of publishers' copyright concerns, and an overview of the Ivor Novello awards in the UK (taking place the first week in June).

Contact:

Robin Friedman
212-525-2302



PRODUCTION PEOPLE

Issue Date: June 8

Ad Close: May 14

Billboard heralds the production process in its June 8th issue. Our annual review of this ever-changing market explores the mechanisms a product goes through before it hits the streets. Editorial will spotlight the people who make it happen, the events and topics slated for this year's Replitech convention (coinciding with this issue) and the emerging new digital technology (DVD format and Sony's new Direct-Stream Digital) and its ramifications for the music industry.

Contact:

Ken Karp
212-536-5017



R & B

Issue Date: June 8

Ad Close: May 14

R&B music continues to dominate the charts. Billboard's June 8th issue examines the state of the genre, from its newest trends and directions, to the recent resurgence of the multi-talented artist/producer/writer. This spotlight will also focus on the market abroad - highlighting the growing presence of R&B acts in foreign markets and upcoming UK releases. Also look for January to May recaps of the Top R&B album charts by Geoff Mayfield.

Contact:

Deborah Robinson
212-536-5016



BLUES

Issue Date: June 15

Ad Close: May 21

Coinciding with the biggest explosion the blues has experienced since the 60's, the annual Blues spotlight is back. Our comprehensive coverage examines the current growth of blues dedicated labels, the hottest bills for the summer's international and domestic festivals, and a report by Thom Duffy on blues festival activity in a variety of international markets.

Contact:

Ken Piotrowski
212-536-5223

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WORLDWIDE SPECIALS & DIRECTORIES 1996



J&R MUSIC WORLD 25TH ANNIVERSARY

Issue Date: June 15

Ad Close: May 21

What began as a mom and pop (rather husband and wife) store has evolved over the past 25 years into the J&R success story, dominating an entire Manhattan block. *Billboard's* June 15 issue celebrates the history, growth, and innovation of this retail outlet. Coverage will explore J&R's mail operation, Computer Superstore and music inventory, including their genre specialty stores. In addition, J&R business associates pay tribute and recount experiences with this very popular retailer.

Contact:
Ken Karp
212-536-5017



RUSS TITELMAN 35TH ANNIVERSARY

Issue Date: June 22

Ad Close: May 28

Continuing its celebration of the industry's most talented producers, *Billboard's* June 22 issue spotlights the tremendous musical accomplishments of Reprise senior VP of A&R/staff producer Russ Titelman. Coverage will include an exclusive Interview with editor in chief Timothy White on all aspects of his career, a recap of all his work albeit writing/producing/playing with such artists as Steve Winwood, Eric Clapton, Ricki Lee Jones and a complete discography.

Contact:
Pat Rod Jennings
212-536-5136



LATIN MUSIC BUYER'S GUIDE

Publication Date:
August 7

Ad Close: June 17

In its fifth year, *Billboard's* International Latin Music Buyer's Guide is consulted on a daily basis by thousands of prospective buyers when making important decisions. The directory consists of listings from 18 countries in 20 categories, including artists, managers, music publishers, etc. The International Latin Music Buyer's Guide is distributed to the heavyweights within and around the Latin music community, including record labels, retailers, wholesalers/distributors, managers, agents, and promoters.

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Hot R&B Airplay

Compiled from a national sample of 24 airplay stations by Broadcast Data Systems. Radio tracks sales, 94 R&B stations are electronically monitored twice a day, 7 days a week. Songs ranked by gross sales/airplay, compiled by cross-referencing equalized airplay with Nielsen SoundScan. This data is used for the Hot R&B Singles chart.

THIS WEEK LAST WEEK	TITLE (Artist)	WEEKS ON CHART	THIS WEEK LAST WEEK	TITLE (Artist)	WEEKS ON CHART						
	** NO. 1 **										
1	16	ALL THE THINGS YOU WANT NOT TO DO (MELVIN VAN PEEBLES)	18	29	NORODY KNOWS ABOUT MY TRAP PART II (LAFAYETTE)						
2	10	KILLING ME SOFTLY (MELVIN VAN PEEBLES)	35	5	2	NORODY KNOWS ABOUT MY TRAP PART I (LAFAYETTE)					
3	1	ALWAYS BE MY BABY (MELVIN VAN PEEBLES)	46	13	1	3	IMISS YOU BACK HOME (MELVIN VAN PEEBLES)				
4	4	LADY (MELVIN VAN PEEBLES)	40	33	11	ALL I NEED (MELVIN VAN PEEBLES)					
5	7	3	42	14	3	3	3	3	4	3	3

Records with the greatest sales gain. © 1996 Billboard/RIAA Communications

Hot R&B Recurrent Airplay

1	3	TELL ME (MELVIN VAN PEEBLES)			
2	1	1	1	1	1

Records with the greatest sales gain. © 1996 Billboard/RIAA Communications

TITLE (Artist)	WEEKS ON CHART				
1	1	1	1	1	1

Records with the greatest sales gain. © 1996 Billboard/RIAA Communications

Hot R&B Singles Sales

Compiled from a national sample of POS (point of sale) equipped by RAS retail stores which report number of units sold to SoundScan, Inc. This data is used for the Hot R&B Singles chart.

THIS WEEK LAST WEEK	TITLE (Artist)	WEEKS ON CHART	THIS WEEK LAST WEEK	TITLE (Artist)	WEEKS ON CHART	
	** NO. 1 **					
1	1	YOU'RE MY... (MELVIN VAN PEEBLES)	28	18	18	18
2	3	10	2	2	2	

Records with the greatest sales gain. © 1996 Billboard/RIAA Communications and SoundScan

Everything But the Girls No 'Wrong' Remixes

NOTHING WRONG HERE: Hard as it may be to fathom, one of the most potentially hazardous milestones in an act's career is scoring



Shadow Scratching. Mo' Wax/Sole's recording artist DJ Shadow recently graced the turntables of the DNA Lounge in San Francisco. The venue frequently features "Hip-Hop Slam," a party showcasing acid jazz, hip-hop, and ambient dub music. Shadow is currently dividing his time between spinning gigs around the country and laying down tracks for a new project, due out this fall. (Photo: Terri D.)

the kind of success that *Everything But the Girl* recently did with its gold-selling single "Missing." The pressure to make lightning strike twice can wreak havoc on little things like creative vision and originality of the hit heard by the world bears only minimal resemblance to the original recording or to the act's overall sound. Talk about an intense scenario. A lesser act would probably crumble given such circumstances.

Fortunately for *Everything But the Girl*, the English duo has a 12-year history of chameleon-like style shifts. With the new single "Wrong" which is being serviced Tuesday (30), and the Atlantic album "Walking Wounded," due May 21, partners Tracey Thorn and Ben Watt have made a comfortable musical transition that warmly embraces the house flavor that Todd Terry brought to his remix of "Missing." The album explores and interprets a broad smattering of such underground dance idioms as trip-hop, jungle, and ambient dub; throughout the set, Thorn's voice links these disjointed ideas with the torchy flare of a chanteuse plucked out of a '30s-era cabaret.

But first things first. The smartly constructed "Wrong"—with its lean,



by Larry Flick

deep-house rhythms, instantly memorable chorus, and fortiori lyrics—will function for many as a fitting sequel to "Missing." However, "Wrong" is not simply an exercise in duplication. An educated ear will detect a more complex and layered keyboard arrangement and percussion that is a tad more urgent and African-influenced. The differences are subtle but notable.

"Wrong" is reconstructed numerous times over the space of a two-record 12-inch package that wisely reinvited Terry to the table, as well as Dufibre and Sharam of the Deep Dish Productions clique. Terry's mixes shrewdly complement his work on "Missing," picking up the pace of the album version and nicely accentuating the chorus. His pop sensibilities are so evident here that we are betting that a few smart A&R execs will take note and put Terry in the studio to cut some potential hits from scratch.

Harder heads may be better suited to Dufibre and Sharam's mixes, which are appropriately edgy and accessible to jocks who find the idea of programming an *Everything But the Girl* record too mainstream.

Where *Everything But the Girl*'s commercial life goes beyond "Wrong" is not terribly clear—though it should make for fascinating viewing since "Walking Wounded" bravely pushes forward some of the English club scene's more experimental concepts. In fact, you should be warned that "Wrong" is the sole house-leaning cut on the album. Most intriguing is the cunning absorption of the kinetic energy and ragged, breakbeat pace of jungle on "Before Today" and the title cut. Swathed in Watt's gauzy synths and Thorn's honey-soaked voice, the groove is wholly approachable and radio-friendly, if not a tiny bit unfamiliar at first.

Elsewhere, the album reflects the apparent influence of Thorn's 1994 success with Massive Attack, the Virgin troupe for which she fronted the gorgeous single "Protection." And if Massive Attack and Portishead have softened mainstream minds to trippy, mind-expanding variations of hip-hop tones, such as "Mirrorball" and "Flipside" may actually drive the cork right on top 40 airwaves with the intelligence and imagination we have long been hoping purveyors of the sound would discover. It may be early to dub "Walking Wounded" one of the best albums of 1996, but we would admittedly be hard-pressed to find a collection that matches this album's adventurous spirit and emotional depth (Mass to My Ears, Billboard, April 6).

We will avoid the trap of confusing the pop radio house run that *Everything But the Girl* has hit for club-



One Planet Under A Groove. Producer DJ Doran takes a breather after mastering and blending the grooves of "Planet Rampart, Volume II," a best-mixed compilation of trance, house, and assorted alterna-dance singles issued by Rampart Records over the past six months. The album features sterling tracks from such West Coast underground staples as Mr. Funtastic, Paul Grogan, Nekota Nite, and Deepcopy. A nationwide club tour showcasing many of the set's artists and DJs will begin later this month and will run through June. Pictured, from left, are Susan West, Future Disc Systems; DJ Doran; and Tom Baker, Future Disc Systems.

land by claiming this act as the sole property of our community. As longtime listeners of such previous albums as "Love Not Money" and "Acoustic," we know that this is not an act prone to indulging in one musical perspective for very long.

ATLANTIC ACTIVITY: Beyond *Everything But the Girl*, this season we'll see Atlantic Records launch more quality dance releases than it has in recent memory.

One the label's more satisfying offerings is also its most initially startling. Tori Amos has teamed with Brian "B.T." Traneaux (one of our personal faves) for a fresh recording of "Talula," which will double as the second single from "Boys For Peeps" and as one of the key cuts on the soundtrack to "Twister." In its new incarnation, the song retains only the essence of the lyric "We're chasing tornado's," replacing the album version's sweeping

acoustic guitars with rubbery breakbeats and hypnotic trance keyboards. In Traneaux's hands, Amos' shrieks are harnessed and molded into haunting mantras that will give late-night crowds a chilling jolt. We'd love to see this pair write something together from scratch. They certainly bring out interesting colors in each other.

More middle-of-the-road is Tommy Musto's reved-up version of the cute "For The Love Of You" by pop legend Jordan Hill. Here, the emphasis is clearly on giving the sweet young singer a hipper vibe, which Musto accomplishes with ease.

On the hi-NRG lit, Novocento's "Day And Night" has infectious bounce and a chorus that just doesn't quit. David Morales brings his flavor to the project, but in the froth and sugar of the Rapino Brothers that best suits the song—proof that some records are just not meant to be hard. There's nothing wrong with a little candy from time to time, right?

The crowning gem of Atlantic's spring release schedule is "Magic," an epic house dub featuring the collaborative mixing efforts of Kenny "Dope" Gonzalez, Marc "M.K." Kirchen, Frisley & Heller, Scott Kirchen, and Eric "E-Smoove" Ree & Kato, Armand Van Helden, Todd Terry, Maurice Joshua, Tommy Musto, Victor Simonelli, Roger Sanchez, and Eric "E-Smoove" Miller. Are you gasping from that lineup? We've had the best pressing of this winner for a moment or two, and we still cannot get over its star power.

The concept of "Magic" was created by Nicholas Palermo Jr. and Johnny "D" DeMauro, the latter of whom runs the dance department at Atlantic and oversees the independent Henry Street Records. The two wrote and produced the primary track and invited each producer to step in and add his own touch to the groove. The result is well over an hour of slamin' music. EastWest

(Continued on next page)

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Billboard

HOT Dance Breakouts

FOR WEEK ENDING MAY 4, 1996

CLUB PLAY

1. LOVE, LORELEI, LOVE SECRET LIFE PAUL Oakenfold
2. CHECK THIS OUT CEMVI FISHER PAUL Oakenfold
3. WAVE SPEECH PETER LAZORBY PAUL Oakenfold
4. HARVEST MIX VIBES MASONI PAUL Oakenfold
5. ALSO LOVE YOU MARLA GLEN VOGLER

MIXI-SINGLES SALES

1. THE CROSSROADS BONE THUGS-N-HARMONY
2. ANY NORDDY FAITH EVANS
3. BEACH HIGHER UNIFORM SOCIETY
4. DUFFY
5. THERE'S FROM MISSION: IMPOSSIBLE LARRY MULLEN & ADAM CLAYTON
5. THIS IS REAL RHYTHM 1000 TRIBE

Breakouts, Titles with future chart potential, based on club play or sales reported this week.

Norrie Morgan's 'Greater' Maturity Artist Reinvents Herself With BNA Set

BY CHET FLIPPO

NASHVILLE—For someone who has impeccable country bloodlines and is hitting with platinum albums, Norrie Morgan is reinventing herself with her BNA album "Greater Need," due June 4.

The daughter of the late Grand Ole Opry star George Morgan and the widow of Keith Whitley, Morgan first sang on the Opry at age 13 and went on the road at 16. As she has witnessed a lot of change in country music, she is very careful with her career. Since she doesn't write, she says, she is especially particular with song selection.

"We were very determined when we went in to find songs," she says, "that this should be the year of maturity for me. We wanted songs that were about womanhood, about my maturing musically."

The title song, she says, is indicative of the material she wanted, although it was tough to listen to at first. "When I first heard it," she says, "I didn't want to listen to it all the way through, because

it was like looking in the mirror. It was like, 'OK, here's where your problems are, here's where you need the facelift,



and here's a first you don't need one."

Morgan initially passed on the song, she says, and it wasn't until RCA Label Group senior VP for A&R Tom Schayler suggested she give it another listen that she finally adopted the song. "It hit home. I couldn't deny that it was

my song," she says, "if I couldn't write a song, that would be the song."

The first single from the album is a duet with Jon Randall, "By My Side" was originally recorded, Morgan says, with Sammie Kerner. "When Sammie didn't want to use it," she says, "RCA Label Group chairman Joe Galante asked me if I would record it with Jon Randall. I knew Jon was a great singer, but I had never worked with him, and you don't know how you're going to work with somebody 'til you get in the studio. When he came in, it was one of those magical moments in the studio."

The duet is picking up play; especially (Continued on next page)



It's What He Does. Billy Dean went unplugged for a performance at Nashville's Union Station Hotel to mark the release of his new Capitol Nashville album, "It's What I Do." Shown, from left, are manager Harold Blackstock, producer Tom Shapiro, Dean, and Capitol Nashville executive VP/GM Walt Wilson.

Great Plains Are Restored With Debut On Magnatone

BY DEBORAH EVANS PRICE

NASHVILLE—In the music business, timing is everything. In October 1991, Great Plains debuted on the Hot Country Singles & Tracks chart with "A Picture Of You," which introduced radio to the band's organic country sound. That song was followed in 1992 by "Faster Gun" and "Jola."

Then, Great Plains disappeared into that abyss known as "personal changes," which were taking place at its label, Columbia. Now on Magnatone and with a new member, the band will

want't really anyone's fault as much as it wasn't the right time for us. Now we feel like everything is in place. There is a reason for everything, and this is our time."

The band has been on an extensive radio tour for the past few months and will release a first single, "Dancing With The Wind," May 15. "I've been champing at the bit for them to get this album out," says Mark Stayer, PD at WTCM Traverse City, Mich. "My initial reaction was that it's a good soundtrack to paint a picture of a group's lifestyle."

Stayer says the group was scheduled to play at WTCM's listener appreciation show last winter, and even though there was a major snowstorm, the band attracted a large and "wildly responsive crowd." Stayer says that if his fellow programmers give the project a chance, they'll be glad they did. "Make no mistakes, follow broadcasters, go with Great Plains," he says. "With the highest popularity and awareness of groups in country music, I think Great Plains is going to fit in just fine."

Following its departure from Columbia, Great Plains lost two members (lead guitarist Russ Paltrow and bass session work and drummer Michael Young decided to spend more time on his other business, restoring vintage cars.

During this time, Dadsman-Bixby began touring with Mary Chapin Carpenter, and Sundrud devoted more time to his songwriting, garnering cuts done by a variety of artists, including "Cain's Blood," the debut single for 4Runner. However, Sundrud and Dadman-Bixby continued to look for an opportunity to revitalize Great Plains. With that in mind, they recruited Mayville, Ky., native Lex Browning.

"Denny suggested that I come try out for the band, and I did," Browning says. "It seemed like the perfect thing" (Continued on next page)

Walker Thinking Positive At A Difficult Time; The Dead Live On In Nashville

CLAY WALKER tells Nashville Scene that he has been diagnosed with multiple sclerosis. Walker went in for a check-up after experiencing numbness in his fingers. "That concerned me," says Walker, who has always been physically active. After tests, Houston neurologist Dr. Angelo confirmed the diagnosis. "It was really a shock," Walker says. "The unexpected can cause great anxiety, but I've started researching it and realized that it could have been a whole lot worse. One of the first things I thought about was some of the benefits we help, the children with CP. I could give it a whole lot worse."

Walker says doctors told him there are no immediate limitations. "I can't say exactly what's going to happen, but I have the greatest of expectations." Walker says he hasn't cancelled any shows, and several neurologists and neurosurgeons have informed him that the disease will probably never affect his speech or vocal chords.

"I'm not as afraid as he says," when they first told me," he says. "I've come to terms with it, and I'm ready to go on and deal with it. I don't want any sympathy, because I'm not going to be any different from anybody else. I'm not going to be handicapped. I do want to try to be an example for people. I hope I can shine some light on this. It is manageable, and they're coming out with new cures every day for it."

Walker says MS is called a "disease" because there is no cure for it. "When you mention 'disease,' people get frightened and get terrible images in their heads... but I may go five, 10, or 20 years without severe symptoms," he says. "This is not a fatal disease. It's something that affects your central nervous system. Several doctors have told me that they feel I can live on and just live a normal life. I want people to know that. I also want them to know that... this has made me focus on what's really important in life: that's your family and your friends and the fans out there, because they really care about you. They really do. I can handle this on my own than we can handle, and I know that I can handle this."

Meanwhile, Walker says, they will be medication to manage any symptoms, and he's quickly educating himself about MS. "I'm a very positive person, because I am a very blessed person. I've always looked on the positive side, and I'm confident that God's on my side and I'm gonna lick this thing."

The 26-year-old Walker's "Hypnotize The Moon" CD (Giant Nashville) has recently been certified gold, and he released an extended CD on his millennium inc. this month, "Self Portrait."

unlucky acoustic collection of Griefful Dead tunes interspersed in close harmony by two Nashville brothers, Billy and Terry Smith. Accompanied by well-known pickers David Grier and Robert Bowlin, the Smiths instinctively draw out the acoustic roots upon which Jerry Garcia based so much of the Dead's music. The result, "Long Live The Dead," is not a tribute album, it's just some good songs looked at in a different way. It's on K-tel... Train-lovers will embrace "Between The Rails: America's Train Songs" on GNPCrescendo. It contains 18 train songs that remind us that a lot of blues and country came from those rails. It makes perfect sense here to follow Merle Haggard ("My Love Affair With Trains") with Howlin' Wolf ("Smokestack Lightnin'"). One quartet covers of Hank

Straw and Ray Acuff, rather than the originals, just don't compute on this terminal.

ALABAMA's 15th June Jam is set for June 15 in Fort Payne, Ala. Guests include the Oak Ridge Boys, Vince Gill, Brooks & Dunn, Neal McCoy, and Dallas Country Co. This year's Jam has a special feature for stamp collectors: an on-site postal facility for cancellation of a special pictorial honoring the event.

ON THE ROW: Eddie Reeves is promoted from Warner/Reprise Nashville senior VP/GM to executive VP/GM. He will manage country operations on a daily basis... Former Giant Nashville promotion head Nick Hunter goes into business with radio consultant Moon Mullins to form an independent promotion firm, to be known as the Hunter/Moon Group. Mark Wallace and Randy Chapman come on board as initial regional staff... Check out one of TNN's more interesting offerings Tuesday (30): "Soulmates," a one-hour special, looks at classic marriages through the eyes of June Carter Cash (married to Johnny Cash), Denise Jackson (wife of Alan Jackson), and Janice Dunn (wife of Ronnie Dunn).

Look for the National Football League to make an announcement soon about a Nashville musical tie-in. Get your VCRs ready: Naomi Judd appears on NBC's "3rd Rock From The Sun" May 7 at 8 p.m. EDT. She performs, according to an NBC statement, the "pretentious, hard-to-please, and somewhat dangerous mother of Sally's new boyfriend. Fats and furniture (by an old friend) and mother come face to face for the first time." Judd is quick to point out that this is fiction. What's next, an appearance on "American Gladiators"?



GREAT PLAINS

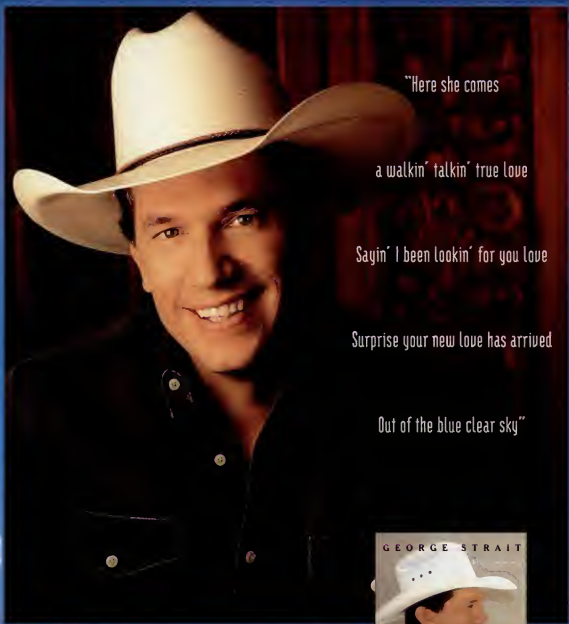
re-emerge with the June 4 release of "HomeLand." Lead vocalist Jack Sundrud says the title track is a real Great Plains-type of song. It's a song that says you can knock us down flat, and we'll still get up again. Just taking what comes and really turning it around and making it a positive, which really symbolizes the band."

The album follows a period of transition for the group. It left Columbia after the 1993 departure of Sony Music Nashville president Roy Wenzel, now Imprint Records CEO. "So much of what happens with a record deal is timing," says bassist and other founding member Denny Dadsman-Bixby. "It



by Chet Flippo

GEORGE STRAIT



"Here she comes

a walkin' talkin' true love

Sayin' I been lookin' for you love

Surprise your new love has arrived

Out of the blue clear sky"



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HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST COUNTRY RADIO TRACK SERVICES. 151 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
(1)	4	8	*** No. 1 *** 2 weeks at No. 1	● SHANIA TWAIN COLUMBIA TRISTAR	1
2	2	5	MY MARIA	● BROOKS & DUNN COLUMBIA TRISTAR	2
3	5	18	HEART'S DESIRE	LEE RYD PARNELL COLUMBIA TRISTAR	3
4	8	13	HEADS CAROLINA, TAILS CALIFORNIA	● JOE JES MESSINA J&R	4
5	6	9	ALL I WANT IS A LIFE	● TIM MCCRAW COLUMBIA TRISTAR	5
6	1	17	NO NEWS	● LONGSTAR J&R	7
7	14	11	LONG AS I LIVE	JOHN MICHAEL MONTGOMERY COLUMBIA TRISTAR	1
8	10	29	BILL CLEAR SAY	GEORGE STRAIT COLUMBIA TRISTAR	9
9	12	17	SOMEONE ELSE'S DREAM	FATHI HILL COLUMBIA TRISTAR	8
10	14	14	THE RIVER AND THE HIGHWAY	● PAUL TILLIS COLUMBIA TRISTAR	12
11	17	17	IT WON'D HURT TO HAVE WINGS	MARK CHISWOLD COLUMBIA TRISTAR	11
12	17	17	IT'S WHAT I DO	● BILLY D EARL COLUMBIA TRISTAR	12
13	18	27	I'M NOT SUPPOSED TO LOVE YOU ANYMORE	● BRYAN WHITE COLUMBIA TRISTAR	13
*** AIRPOWER ***					
14	19	32	TUNE MARCHES ON	● TRACY LAWRENCE COLUMBIA TRISTAR	18
*** AIRPOWER ***					
15	16	25	I THINK ABOUT YOU	● COLLIN RAY J&R	15
16	19	27	ALL YOU EVER DO IS BRING ME DOWN	● THE MAVERICKS (FEAT. LUCY LIU) J&R	19
17	9	8	HYPOTHYZE THE MOON	● CLAY WALKER COLUMBIA TRISTAR	8
18	5	18	YOU GOTTA LOVE THAT	NEAL MIDCOY COLUMBIA TRISTAR	3
*** AIRPOWER ***					
19	22	28	DOES THAT BLUE MOON EVER SHINE ON YOU	● TOBY KEITH COLUMBIA TRISTAR	15
*** AIRPOWER ***					
20	28	18	HIGH LONESOME SOUND	● VINCE GILL COLUMBIA TRISTAR	20
*** AIRPOWER ***					
21	20	25	IF I WERE YOU	● TERRI CLARK COLUMBIA TRISTAR	20
*** AIRPOWER ***					
22	28	24	TEN THOUSAND ANGELS	● MINDY MCCREARY COLUMBIA TRISTAR	22
23	23	27	THE CHANGE	● MARY BRIDGES COLUMBIA TRISTAR	23
24	29	23	ALMOST A MEMORY NOW	● BLACKHAWK COLUMBIA TRISTAR	21
25	29	30	C-O-U-N-T-R-Y	● JOE DIFFE COLUMBIA TRISTAR	21
26	25	19	YOU CAN FEEL BAD	PTTZY LOVLESS COLUMBIA TRISTAR	1
27	31	16	EVERY TIME I GET AROUND YOU	DAVID LEE RAYBURN COLUMBIA TRISTAR	1
28	31	37	START OVER AGAIN	● REBA MCCREARY COLUMBIA TRISTAR	28
29	36	39	HOLD ON TO SOMETHING	JEFF CARSON COLUMBIA TRISTAR	30
30	42	67	HOME	ALAN JACKSON COLUMBIA TRISTAR	26
31	29	16	TO BE LOVED BY YOU	WYNONNA J&R	16
32	30	36	WHO'S THAT GIRL	● STEPHANIE BENTLEY COLUMBIA TRISTAR	32
33	37	42	MY HEART'S A MEMORY	● PAUL BRANCO COLUMBIA TRISTAR	33
34	32	31	MEANT TO BE	ALAN JACKSON COLUMBIA TRISTAR	35
35	38	45	MEANT TO BE	● LAMAR HERRSHAW COLUMBIA TRISTAR	31
*** Hot Shot Debut ***					
(56)	NEW	1	THAT'S WHAT I GET FOR LOVIN' YOU	DIAMOND RAY COLUMBIA TRISTAR	56
57	62	64	PICTURE PERFECT	● TROY KING COLUMBIA TRISTAR	57
58	10	2	THINKIN' STRAIT	● RICHIE LADD COLUMBIA TRISTAR	58
59	66	69	SORRY YOU ASKED?	● DWIGHT YOAKAM COLUMBIA TRISTAR	59
60	56	51	LONG HARD LESSON LEARNED	● JOHN ANDERSON COLUMBIA TRISTAR	51
(61)	NEW	1	CIRCLE OF FRIENDS	● TROY DALL COLUMBIA TRISTAR	61
(62)	NEW	1	HOPE	VARIOUS ARTISTS COLUMBIA TRISTAR	62
63	63	63	WITHOUT YOUR LOVE	● MARY BRIDGES COLUMBIA TRISTAR	63
64	56	29	ALL OVER BUT THE SHOES	ALAN JACKSON COLUMBIA TRISTAR	64
65	69	10	IT'S MIDNIGHT CRYSTALS	GARTH BROOKS COLUMBIA TRISTAR	65
66	69	62	BEFORE HE KISSED ME	● LISA BRIDGES COLUMBIA TRISTAR	66
67	59	50	FROM WHERE I STAND	● KIM RICHY COLUMBIA TRISTAR	67
68	72	74	3 WHEN YOU ARE OLD	● DRETTCHEN PEIKERS COLUMBIA TRISTAR	68
69	68	—	STRANGER IN YOUR EYES	● KEN KELLONS COLUMBIA TRISTAR	69
(70)	NEW	1	WRONG PLACE, WRONG TIME	MARK CHESNUTY COLUMBIA TRISTAR	70
(71)	NEW	1	BREAKING HEARTS AND TAKING NAMES	DAVID KERR COLUMBIA TRISTAR	71
72	75	71	GRANTATION PULL	CHRIS LEOOK COLUMBIA TRISTAR	72
(73)	NEW	1	WRONG PLACE, WRONG TIME	CATYRIE PERRO COLUMBIA TRISTAR	73
(74)	RE-ENTRY	16	NOV THAT'S ALL RIGHT WITH ME	● MANDY BARNETT COLUMBIA TRISTAR	74
75	78	72	RE-ENTRY	● EMILIO COLUMBIA TRISTAR	75

Records showing an increase in detections on the previous week, regardless of chart movement. * denotes new to chart. (C) denotes copyright. (M) denotes master. (P) denotes publisher. (R) denotes record label. (S) denotes songwriter. (W) denotes writer. (X) denotes executive. All other abbreviations are as defined in the "Legend" on page 80.

Billboard.com Top Country Singles Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND BACK SALES REPORTS COLLECTED, COMPILATED, AND PROVIDED BY SoundScan

FOR WEEK ENDING MAY 4, 1996

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
(1)	1	6	*** No. 1 *** 2 weeks at No. 1	BROOKS & DUNN	1
2	2	10	MY MARIA	SHANIA TWAIN	2
3	4	7	I'M NOT SUPPOSED TO LOVE YOU ANYMORE	BRYAN WHITE	3
4	15	15	HYPOTHYZE THE MOON	CLAY WALKER	4
5	7	8	HEADS CAROLINA, TAILS CALIFORNIA	JOE JES MESSINA	5
6	8	7	DOES THAT BLUE MOON EVER SHINE ON YOU	TOBY KEITH	6
7	9	9	IF I WERE YOU	TERRI CLARK	7
8	5	37	I LIKE IT, I LOVE IT	TIM MCCRAW	8
9	6	23	IT MATTERS TO ME	WAMBER BROS.	9
10	10	12	TEN THOUSAND ANGELS	MINDY MCCREARY	10
11	16	—	TREAT HER RIGHT	SAWYER BROWN	11
12	11	23	CAN'T BE REALLY GOE	TIM MCCRAW	12
13	12	27	NO MEANS/TEQUILA TALKIN'	LONESTAR	13
(14)	14	16	WHAT DO I KNOW	RIICOHETT	14
15	13	15	ANGELS AMONG US	ALABAMA	15
16	15	—	MY HEART HAS A HISTORY	PAUL BRANDY	16
17	18	17	IT'S WHAT I DO	BLU DEAN	17
18	22	—	MEANT TO BE	SAMMY KERSHAW	18
19	17	14	EVEN IF I THING	EMILIO	19
20	15	15	IF SOME OF THESE ARE MEANT TO BE	LINDA DAVIS	20
(21)	NEW	1	SOMEONE ELSE'S ST	PERFECT STRANGER	21
22	26	22	YOU HAVE THE RIGHT TO REMAIN SILENT	DOUG SUPERMAN	22
23	21	18	YOU CAN FEEL BAD	PATTY LOVLESS	23
24	19	20	REBECCA LYNN	BRYAN WHITE	24
(25)	RE-ENTRY	35	SOMEONE ELSE'S ST	BRYAN WHITE	25

Records with the greatest sales are shown in this week. * denotes new to chart. (C) denotes copyright. (M) denotes master. (P) denotes publisher. (R) denotes record label. (S) denotes songwriter. (W) denotes writer. (X) denotes executive. All other abbreviations are as defined in the "Legend" on page 80.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	NEW	1	BROOKS & DUNN	*** No. 1 SHOT DEBUT ***	1
2	1	63	SHIRAZ TWAIN	THE WOMAN IN ME	1
3	2	26	ALAN JACKSON	THE GREATEST HITS COLLECTION	1
4	3	22	GARTH BROOKS	FRESH HORIZONS	1
5	6	10	TRACY LAWRENCE	TIME MARCHES ON	5
6	NEW	1	TOBY KEITH	BLUE MOON	6
7	5	71	GARTH BROOKS	THE HITS 1	1
8	4	4	WYNNONA	REVELATIONS 2	2
9	7	31	TIM MCGRAW	ALL I WANT	1
10	5	7	FAITH HILL	IT MATTERS TO ME	4
11	9	8	BRYAN WHITE	BETWEEN NOW AND FOREVER	7
12	11	12	LONESTAR	LONESTAR	11
13	14	10	THE MAVERICKS	MUSIC FOR ALL OCCASIONS	9
14	15	16	TERRI CLARK	TERRI CLARK	14
15	10	6	NEIL DIAMOND	TENNESSEE JOE	3
16	13	22	VINCE GILL	SOUVENIRS 3	3
17	13	21	CLAY WALKER	HYPNOTIZE THE MOON	10
18	15	16	JOHN MICHAEL MONTGOMERY	JOHN MICHAEL MONTGOMERY	10
19	18	19	BILLY OCEAN	IT'S WHAT YOU DO	18
20	18	29	REBA MCKENZIE	STARTING OVER	1
21	21	25	COLLA CENTER	I THINK ABOUT YOU	5
22	32	2	JO DEE MESSINA	JO DEE MESSINA	22
23	23	32	TRAVIS TRITT	GREATEST HITS - FROM THE BEGINNING	3
24	20	21	VINCE GILL	WHEN LOVE FINDS YOU	2
25	22	19	TIM MCGRAW	NOT A MOMENT TOO SOON	1
26	29	33	LEFF FORD PARNELL	WE ALL GET LUCKY SOME TIMES	26
27	17	40	JEFF FOXWORTH	THE GAMES REDNECKS PLAY	2
28	26	32	BLACKHAWK	STRONG ENOUGH	4
29	25	28	BRYAN WHITE	BRYAN WHITE	3
30	31	32	GEORGE STRAIT	STRAIT OUT OF THE BOX	9
31	30	27	ALISON KRAUSS	NOW THAT I'VE FOUND YOU A COLLECTION	2
32	28	17	DIAMOND RIO	RY	14
33	24	13	PAVY LOVELESS	THE TROUBLE WITH THE TRUTH	10
34	27	49	DAVID LEE MURPHY	OUT WITH A BANG	10
35	74	26	TRACY BYRD	LOVE LESSONS	6

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
36	35	37	188	GEORGE STRAIT	PURE COUNTRY (SOUNDBOX)
37	38	40	24	PAM TILLEY	ALL OF THIS LOVE
38	35	36	50	TRACY BYRD	NO ORDINARY MAN
39	35	35	2	CHRIS LEOUX	STAMPED
40	40	2	7	HANK WILLIAMS, JR.	A & A - WHAM BAM SAM
41	38	29	26	AARON TIPPIN	TOO GOOD
42	44	2	7	VARIOUS ARTISTS	HIT COUNTRY '96
43	34	30	33	MARTINA MCBRIDE	WILD ANGELS
44	42	38	43	LORNA MCGRAN	GREATEST HITS 5
45	43	42	87	ALABAMA	GREATEST HITS VOL. 8
46	41	29	92	JOE DUFFIE	LIFE'S SO FLUNNY
47	45	30	10	RICOCHET	RICOCHET
48	56	71	3	OLLY PULTON	I WILL ALWAYS LOVE YOU AND OTHER GREAT HITS
49	50	58	9	WILLIE NELSON	SUPER HITS 34
50	47	63	14	REBA MCKENZIE	GREATEST HITS VOLUME TWO
51	57	69	116	THE MAVERICKS	WHAT A CRYING SHAME
52	55	48	30	EMILIO CARLINO	LIFE IS GOOD
53	46	45	30	LITTLE TEXAS	GREATEST HITS 17
54	54	64	3	SHENANDOAH	NOW AND THEN
55	60	51	25	JUNIOR BROWN	2002 HIGH LEPS
56	59	59	245	BROOKS & DUNN	BRAND NEW JAM
57	51	52	6	SMOKIN' ARMADILLOS	SMOKIN' ARMADILLOS 3
58	62	60	75	OWHIGT TOOKAM	SUPER HITS 30
59	63	62	25	CHARLIE DANIELS	ONE
60	58	53	67	BROOKS & DUNN	WANTY ON SUNDAY
61	46	34	60	BARLY SINGLETON	DWYLE SINGLETON
62	57	47	36	ALABAMA	IN PICTURES 12
63	49	46	119	JEFF FOXWORTH	YOU MIGHT BE A REDNECK
64	53	39	27	LINDA OAVIS	SOME THINGS ARE MEANT TO BE
65	61	55	116	BLACKHAWK	BLACKHAWK 15
66	64	54	104	REBA MCKENZIE	READ MY MIND
67	69	58	21	SAWYER BROWN	THIS THING CALLED WANTY AND WANTY
68	68	56	60	WADE WADE	OLD ENOUGH TO KNOW BETTER
69	71	69	154	BROOKS & DUNN	HARD WORKER MAN
70	65	57	117	JOHN MICHAEL MONTGOMERY	KICKIN' IT UP
71	67	61	118	FAITH HILL	TAK' ME AS I AM
72	72	61	80	RHETT AUSTIN	A THOUSAND MEMORIES
73	70	65	50	NEAL MCCOY	YOU GOTTA LOVE THAT
74	66	66	10	BRYAN WHITE	NASCAR - HOTTER THAN ASPHALT
75	74	67	36	MARY CHAPIN CARPENTER	COME ON COME ON

Albums with the greatest sales gains this week. * Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ** RIAA certification for sales of 1 million units, with multiplatinum sales indicated by a numeral following the symbol. † Album includes 1 A available. ‡ Most top grossing and CD prices for WEA and BMG labels, are suggested lists. †† Top grossing CD prices for all other CD labels, are suggested prices. ††† Greatest Gainer shows chart's largest unit increase. †††† Percentages indicate biggest percentage growth. ††††† Percentages indicate biggest percentage increase. †††††† Percentages indicate biggest percentage increase. © 1996, Billboard/RIAA Communications and SoundScan, Inc.

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan
FOR WEEK ENDING MAY 4, 1996

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	1	KEITH WHITLEY <th>GREATEST HITS <th>105</th> </th>	GREATEST HITS <th>105</th>	105
2	15	15	WAYLON JENNINGS	GREATEST HITS	122
3	7	7	HANK WILLIAMS, JR.	GREATEST HITS, VOL. 2	23
4	4	4	SHIRAZ TWAIN	GREATEST HITS, VOL. 1	4
5	7	7	GEORGE STRAIT	GREATEST HITS, VOL. 2	25
6	4	4	HANK WILLIAMS	GREATEST HITS	1
7	7	7	GEORGE STRAIT	GREATEST HITS	258
8	4	4	GARTH BROOKS	NO FENCES	21
9	4	4	THE CHARLIE DANIELS BAND	A DECADE OF HITS	259
10	10	10	GARTH BROOKS	THE CHASE	17
11	13	13	GEORGE STRAIT	GREATEST HITS	257
12	11	11	JOHN MICHAEL MONTGOMERY	LIFE'S A DANCE	21
13	14	14	BILLY RAY CYRUS	SOME GAVE ALL	49

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
14	15	15	KEITH WHITLEY <th>GREATEST HITS <th>105</th> </th>	GREATEST HITS <th>105</th>	105
15	15	15	WAYLON JENNINGS	GREATEST HITS	122
16	19	19	PATTY CLINE	THE PATTY CLINE STORY	84
17	21	21	COLLIN RAYE	EXTRIMES 7	26
18	20	20	PATTY CLINE	THE PATTY CLINE STORY	84
19	18	18	GARTH BROOKS	IN PIECES	21
20	24	24	BILLY DEAN	GREATEST HITS	2
21	17	17	MARTINA MCBRIDE	THE WAY THAT I AM	23
22	21	21	KENNY ROBERTS	TWENTY GREATEST HITS	109
23	22	22	OWHIGT TOOKAM	THIS TIME	15
24	18	18	GARTH BROOKS	THE HITS	11
25	25	25	GEORGE STRAIT	STRAIT'S HITS	76

Top Jazz Albums

THIS WEEK LAST WEEK	ARTIST	TITLE	COMPILER'S RATING	SALES REPORTS COLLECTED	WEEKS ON CHART	PEAK POSITION
1	CASSANDRA WILSON	***No. 1*** NEW MOON DAUGHTER	★★★★	1	1	1
2	HERBIE Hancock	VERVE 52784 THE NEW STANDARD	★★★★	2	3	7
3	SOUNDTRACK	PANGLOSS 4115.1.S. LEAVING LAS VEGAS	★★★★	3	2	24
4	VAN MORRISON with GEORGIE FAME & FRIENDS	VERVE 52715 NOW LEINO HAS THIS BEEN GOING ON	★★★★	4	15	4
5	JOE SAMPLE	WARNER BROS. 4832 OLD PLACES OLD PLACES	★★★★	5	7	7
6	ELLIS & BRANDFORD MARSALIS	COLUMBIA 67369 LOVED ONES	★★★★	6	11	11
7	JOHN McLAUGHLIN	VERVE 52968 THE PROMISE	★★★★	7	11	11
8	CHRISTIAN MCBRIDE	VERVE 52945 NUMBER TWO EXPRESS	★★★★	8	NEW	NEW
9	SURRENDER TO THE AIR	ELECTRA 4150565 SURRENDER TO THE AIR	★★★★	9	7	6
10	SHIRLEY BULLOCK	COLUMBIA 67349 HERE'S TO THE LADIES	★★★★	10	5	26
11	DIANA KRALL	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)	★★★★	11	6	6
12	TONY BENNETT	COLUMBIA 68214 MTV UNPLUGGED	★★★★	12	95	95
13	CHARLIE HADEN QUARTET WET	VERVE 52827 NOW IS THE HOUR	★★★★	13	3	3
14	DAVID SANBORN	ELECTRA 6170955 PEARLS	★★★★	14	56	56
15	SOUNDTRACK	HOLLYWOOD 41357 SWING KIDS	★★★★	15	133	133
16	CYRUS CHESTNUT	ATLANTIC JAZZ 8287640 EARTH STORIES	★★★★	16	4	4
17	SHIRLEY HORN	VERVE 52955 THE MAIN INGREDIENT	★★★★	17	5	5
18	RACHELLE FERRELL	BLUE NOTE 2780CAPTOL THE MAIN INGREDIENT	★★★★	18	17	17
19	SOUNDTRACK	WALPOLE 4589/WARNER BROS. THE BRIDGES OF MADISON COUNTY	★★★★	19	45	45
20	WYNTON MARSALIS & ELLIS MARSALIS	COLUMBIA 68215 JOE COOK'S BLUEB	★★★★	20	53	53
21	LOUIS ARMSTRONG	RCA VICTOR 88468 GREATEST HITS	★★★★	21	NEW	NEW
22	ROSEMARY CLOONEY	CONCORD 4845 DEDICATED TO NELSON	★★★★	22	19	12
23	ELLA FITZGERALD	VERVE 51604 THE BEST OF THE SONGBOOKS	★★★★	23	22	23
24	CASSANDRA WILSON	BLUE NOTE 81527CAPTOL BLUE LIGHT 'N' DAWN	★★★★	24	17	17
25	PHARDAH SANDERS	VERVE 52978 MESSAGE FROM HOME	★★★★	25	5	5

TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK LAST WEEK	ARTIST	TITLE	COMPILER'S RATING	SALES REPORTS COLLECTED	WEEKS ON CHART	PEAK POSITION
1	QUINCY JONES	ONHIT 05749/ARISTA BROS	★★★★	1	15	15
2	KENNY G	ARISTA 18948 BREATHLESS	★★★★	2	17	17
3	THE JOHN TESH PROJECT	QTS 532125 DISCOVERY	★★★★	3	6	6
4	RUSS FREEMAN & THE RIPPINGTONS	GFP 9635 BRAVE NEW WORLD	★★★★	4	8	8
5	JERALD DAEMTDN	GFP 9629 THINKING ABOUT YOU	★★★★	5	20	20
6	RANDY CRAWFORD	BLUESOUND 084282 NAKED AND TRUE	★★★★	6	24	24
7	WILL DOWNING	MERCURY 528255 MOODS	★★★★	7	28	28
8	VERGIE HARTWIG	MASCOT 8717 SAX FOR LOVERS COLLECTION	★★★★	8	8	8
9	GEORGE ARDONS	GFP 9630 ATTITUDE ADJUSTMENT	★★★★	9	8	8
10	BONEY JAMES	WARNER BROS. 49511 REDUCTION	★★★★	10	28	28
11	THE MANHATTAN TRANSFER	RIHO 7150 THE VERY BEST OF	★★★★	11	14	14
12	RICHARD ELLIOT	BLUE NOTE 2303CAPTOL CITY SCPE	★★★★	12	11	11
13	EARL KLUGH	WARNER BROS. 43854 SUDDEN BURST OF ENERGY	★★★★	13	5	5
14	FOURPLAY	WARNER BROS. 4952 ELBUR	★★★★	14	35	35
15	DOC POWELL	DISCOVERY 7197 LAO BACK	★★★★	15	NEW	NEW
16	PAMELA WILLIAMS	HARDS UP 3034 SARTRESS	★★★★	16	5	5
17	THE JAZZMASTERS	JVC 20415 THE JAZZMASTERS	★★★★	17	42	42
18	NAJEE	IMP 3734 NAJEE PLUS SONGS FROM THE KEY OF LIFE A TRIBUTE TO STEVE WONDER	★★★★	18	24	24
19	KENZO MATSUO	WHITE SAIL 27177/IMP SAPPHIRE	★★★★	19	16	16
20	BOBBY MCFERRIN	BLUE NOTE 21677CAPTOL BANGWOUND	★★★★	20	15	15
21	GEORGE BENSON	WARNER BROS. 48320 THE BEST OF GEORGE BENSON	★★★★	21	36	36
22	THE JOHN TESH PROJECT	QTS 49751 SAX BY THE FIRE	★★★★	22	103	103
23	BOBBY CALDWELL	SUNSHINE 8019 SOUL SURVIVOR	★★★★	23	RE-ENTER	RE-ENTER
24	DAVID SANBORN	WARNER BROS. 4576 THE BEST OF DAVID SANBORN	★★★★	24	74	74
25	SOUNDTRACK	ARTISTS 52333/VERVE GET SHOTTY	★★★★	25	19	19

Albums with the greatest sales gains this week. **R** Recording Industry Assn. of America (RIAA) certification for sales of 100,000 units. **A** AAA certification for sales of 1 million units with each additional million indicated by an asterisk following the symbol. All awards available on cassette and CD. **N** America indicates vinyl certification. **D** indicates past or present Beatles titles. © 1996, Billboard/EMI Communications, and SoundScan, Inc.

32 Exacts Revenge For Mingus

OLD NEWSNESS: Yet another label is about to grace the retail landscape. Joel Dorn and Robert Miller's 32 Records rounds the arc of their interest and comes up with a jazz-slanted, wonderfully odd amalgam of initial releases, slated to arrive May 14.

Among 32 Records' initial titles is the reissue of *Roomful of Blues*' self-titled debut from the mid-'70s, an untitled "The album comes right in time for the band; the success of the Rhode Island little big band's stoppage "Turn It On! Turn It Up!" (Blueeye Blues) has given the group its highest visibility to date. Also part of 32 Records' debut is "Looking For An Echo" by Kenny Vance & the Pianotones. It's dubbed modern neo-swing.

But, perhaps most important is the fact that 32 Records will distribute *Revenge Records*, a label dedicated to upending the ongoing piracy of Charles Mingus albums. The label is run by the legendary composer's wife, Sue Mingus, who is a crusader against bootleg live performances released under her late husband's name. She's been known to walk into retail outlets, seize the discs she deems illegitimate, and walk out.

On May 14, the aptly titled two-disc set "Revenge" will be issued on *Revenge through 32 Records*. The music is taken from a 1964 Paris gig. "The whole point is to start a series where the Mingus bootlegs can now come out legally," says Dorn, a respected producer and musicologist who has overseen the re-release of several Mingus Atlantic titles on Rhino.

Scheduled for release on 32 Records in mid-July are Horace Silver's "Reentry," a disc of live sessions from New York's Half Note club with Joe Henderson, Woody Shaw, and others, and *Mose Allison's* "Pure Mose," which was recorded at San Francisco's Keystone Korner club in late '70s. The Venerable pianist Silver has recently signed to Impulse!, with a new record, "The Hard Bop Grand Pop," slated for June release. Allison remains part of the Blue Note fold.

HERSTORY: No big news that women have made a great contribution to jazz, but explaining it and sustaining it are always welcome moves. The Mary Lou Williams Women in Jazz Festival, scheduled for Monday (20) Wednesday (1) at the Kennedy Center in Washington, D.C., is geared to do just that.

Concerts, business symposiums, jazz sessions, films, and historical evaluations are planned. Participants will include pianists Dorothy Donegan and Marian McPartland, singers Dee Dee Bridgewater, and bands led by Geri Allen, Jane Ira Bloom, Eliane Elias, Irene Rosen, Shirley Horn, and Maria Schneider. The all-women big band Diva is also on the program. Father Peter O'Brien, onetime singer, producer, and pal of Mary Lou Williams, will lecture, as will jazz scholar Dan Morgenstern and business tycoon Lorraine Gordon. Bloom's "The Nerennes" (Ara-



by Jim Macnie

besque), Rosnes' "Ancestors" (Blue Note), and Horu's "The Main Ingredient" (Verve) are all fairly new in the racks. Schneider's "Coming About" (Enja) is due in June. Two representative (and gorgeous) discs from Williams' canon, "Zodiac Suite" and "Zoning," were reissued at the end of 1995 on Smithsonian Folkways.

E.T.C.: National Public Radio has been an ally of improvisation for

years, and its latest offering, the "Jazz Profiles" series, helps detail the lives of veteran players with the use of archival recordings, interviews, and narration. Nancy Wilson is the host of the hour-long program, which is to run for 52 weeks. Upcoming personalities include brass virtuoso Clark Terry and the late baritone saxist Gerry Mulligan, with a two-part edition on the jazz violin also scheduled.

The show is broadcast weekly on different nights in various markets. KCUR-FM Kansas City, Mo., offers it Thursdays at 8 p.m. KALW San Francisco features it Saturdays at 11 p.m. Buffalo, N.Y.-area listeners can catch it at 8 p.m. on Wednesdays, courtesy of WFOJ. The series is funded by the Lila Wallace-Reader's Digest Fund.



Dream Come True. Original members of renowned jazz ensemble Pieces Of A Dream connected with director/producer Spike Lee at a recent fund-raiser for the Jackie Robinson Foundation. Pieces Of A Dream's latest release is a great-hits album on Blue Note. Pictured, from left, arr. drummer Curtis Harmon, bassist Cedric Napoleon, Lee, and keyboardist James Lloyd.

BILL EVANS WITNESS

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Artists & Music

Latin Notas



by John Lannert

IT'S CONFERENCE TIME! On Monday (29), Billboard kicks off its seventh annual International Latin Music Conference at the Inter-continental Hotel in Miami. The three-day conference—the longest-running confab of its kind—offers a powerful blend of exciting artist showcases and crucial industry panels topped off by Billboard's third annual Latin Music Awards, set to take place Wednesday (3) at the Gausman Center for the Performing Arts.

Uniquely, with the exception of special kudos, such as El Premio Billboard and the video categories, the winners at the Latin Music Awards ceremony were chosen by their performances on Billboard's Hot Latin Tracks radio chart and The Billboard Latin 50 retail chart.

No other awards ceremony in the U.S. Latino market employs a selection criteria as neutral and unobjectionable.

Apart from live performances and panel discussions, Billboard's yearly industry confab offers an opportunity to take stock of what has happened in 1996 and what prospects look like for the balance of the year.

What better way to gauge the industry's performance than through Billboard's charts? And from a chart standpoint, little has changed in the first four months of 1996. EMI Latin continues to lead the pack, followed by Sony, which has rebounded with releases by LA Mafia and hot new star Shakira, who will per-

form a showcase set Monday. Fonovisa, whose roster is dominated by regional Mexican acts, has ironically struck retail paydirt with pop idols Enrique Iglesias and Cristian.

In addition, Fonovisa remains the top dog at radio, where the label held the No. 1 position on Hot Latin Tracks for 22 of 23 weeks from Dec. 2, 1995, to Saturday (27). Fonovisa's promotion prowess with regional Mexican stations helped propel Iglesias and Cristian to the top of the chart. Indeed, regional Mexican stations helped Cristian's "Amor" log a record-setting 11 consecutive weeks at No. 1 on Hot Latin Tracks. Incidentally, the Melody and Musivision imprints have been absorbed into the Fonovisa label as part of the company's restructuring.

EMI Latin and Fonovisa are clipping along on Billboard's charts as both labels have regularly broken new product (though not necessarily new artists) in the past six months.

EMI Latin, in particular, has noted impressive chart positions for Alcañán/EMI Latin *sorhero* veterans Los Tucanes De Tijuana, along with Tejano acts Pete Astudillo and Bobby Pulido. Grumbles by rival labels aside, it is hardly a coincidence that each year EMI Latin dominates the Tejano Music Awards, considering its unmatched commitment to the genre's artists and activities. Pulido, by the way, will appear at the Monday showcase.

What's more, EMI Latin's official Olympic album, "Puedes Llegar," is shaping up to be a hit. The multi-artist collection is due out May 14.

While EMI Latin and Fonovisa march onward, other labels are scarcely sitting on the sidelines. WEA Latina seems poised to land a monster crossover album in the Latino market with "Nuevos Senceros," a Mexican-flavored pop record by merengue diva Olga Tañón. (Continued on next page)

Billboard

FOR WEEK ENDING MAY 4, 1996

Hot Latin Tracks



WEEK	LAST WEEK	WEEKS ON CHART	PEAK POSITION	TITLE	ARTIST	RECORDING COMPANY
1	1	13	1	ENRIQUE IGLESIAS	ENRIQUE IGLESIAS	*****NO. 1***
2	3	4	8	SHAKIRA	SHAKIRA	*****NO. 1***
3	9	2	10	LOS TIGRES DEL NORTE	LOS TIGRES DEL NORTE	*****NO. 1***
4	4	5	4	OLGA TAÑÓN	OLGA TAÑÓN	*****NO. 1***
5	2	3	16	LA MAFIA	LA MAFIA	*****NO. 1***
6	18	4	18	VOCES UNIDAS	VOCES UNIDAS	*****NO. 1***
7	8	7	5	SORAYA	SORAYA	*****NO. 1***
8	5	2	18	CRISTIAN	CRISTIAN	*****NO. 1***
9	10	2	2	GRUPO LIMITE	GRUPO LIMITE	*****NO. 1***
10	1	1	1	LIBERACION	LIBERACION	*****NO. 1***
11	26	2	2	CRISTIAN	CRISTIAN	*****AIRPOWER*****
12	33	17	5	MARC ANTHONY	MARC ANTHONY	*****NO. 1***
13	17	16	14	LA TROPA F	LA TROPA F	*****NO. 1***
14	18	13	14	BOBBY PULIDO	BOBBY PULIDO	*****NO. 1***
15	17	29	1	MICHAEL SALGADO	MICHAEL SALGADO	*****NO. 1***
16	23	3	13	ANA BARBARA	ANA BARBARA	*****NO. 1***
17	10	11	1	LA DIFERENCIA	LA DIFERENCIA	*****NO. 1***
18	23	29	1	DLG	DLG	*****NO. 1***
19	18	22	1	LOS FUGATIVOS	LOS FUGATIVOS	*****NO. 1***
20	18	12	11	BRONCO	BRONCO	*****NO. 1***
21	23	3	3	BANDA EL RECODO	BANDA EL RECODO	*****NO. 1***
22	17	31	3	LA TROPA F	LA TROPA F	*****NO. 1***
23	10	2	2	DIEGO TORRES	DIEGO TORRES	*****NO. 1***
24	17	18	13	LOS TUCANES DE TIJUANA	LOS TUCANES DE TIJUANA	*****NO. 1***
25	23	29	3	GISELLE	GISELLE	*****NO. 1***
26	23	18	10	LOS TIranOS DEL NORTE	LOS TIranOS DEL NORTE	*****NO. 1***
27	23	23	1	FIYO OLIVARES	FIYO OLIVARES	*****NO. 1***
28	25	27	7	MILLY Y LOS VECINOS	MILLY Y LOS VECINOS	*****NO. 1***
29	NEW	1	1	INTOCABLE	INTOCABLE	*****NO. 1***
30	18	18	7	PEDRO FERNANDEZ	PEDRO FERNANDEZ	*****NO. 1***
31	25	18	2	EZEQUIEL PINO	EZEQUIEL PINO	*****NO. 1***
32	17	26	3	LOS DENNOS AURIOS	LOS DENNOS AURIOS	*****NO. 1***
33	26	21	7	POLO URIAS	POLO URIAS	*****NO. 1***
34	NEW	1	1	RITMO ROJO	RITMO ROJO	*****NO. 1***
35	18	32	2	EXTERMINADOR	EXTERMINADOR	*****NO. 1***
36	33	37	1	BANDA PICHIQUÉ	BANDA PICHIQUÉ	*****NO. 1***
37	17	33	12	JOSE MANUEL FIGUEROA	JOSE MANUEL FIGUEROA	*****NO. 1***
38	NEW	1	1	PETE ASTUDILLO	PETE ASTUDILLO	*****NO. 1***
39	NEW	1	1	THALIA	THALIA	*****NO. 1***
40	NEW	1	1	JAY PEREZ	JAY PEREZ	*****NO. 1***

TONY VEGA

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NOTAS

(Continued from preceding page)

PolyGram Latino has packaged two top 10 singles with upstarts Soraya—and another Monday showcase participant—and Grupo Limite. Sir George/Sony hip-hop/salsa act D.L.G. yet another showcase performer on Monday, is breaking out with its self-titled label premiere.

The introduction of potential new stars and product comes at an extremely opportune time given the shaky retail environment that currently concerns many label execs (see Latin program guide). It is hoped that this burgeoning trend of breaking new music will become a long-standing feature of the U.S. Latino industry.

HERRERA ROCKS: The career path of Pablo Herrera, which has brought him to pop balladry stardom, is poised to take a calculated detour toward a more rock-faced sound. The PolyGram Chile star says the shift does not signal total abandonment of smooth pop, but rather

an opportunity to explore new musical routes.

"I want to show a side more aligned with melodic rock," says the noted singer/songwriter. "Also, I want to develop more as a guitarist."

Noting that his upcoming record, due out the second half of 1996, will be an acoustic set, Herrera adds that the album is going to feature "songs from songwriters which will be adapted to my style." Among the songwriters whose material will be included on the album are Argentinian icon Pito Pérez and budding Brazilian star Carlinhos Brown.

Producing Herrera's album is Brazilian hitman Carlos Saballa, longtime studio partner with Brazil's popular rock act Paralamas. Saballa says he wants to broaden Herrera's music to attract a much larger audience that thinks of him only as a balladeer. Still, Saballa

instists that the change will be subtle. "We are not going to cut his hair or put makeup on him," he explains. "We only want to make music that has a different vibe."

Herrera's last two albums, "Más Arrriba" and "Alto Al Fuego," have sold more than 120,000 units. Platinum records in Chile are sales of 25,000 units.

Though not well-known outside of Chile, Herrera has begun to gain notice in Latin America. Recently, the title track of "Alto Al Fuego" was included on the soundtrack of the Brazilian TV show "A Vigem."

PolyGram Chile GM Marcelo Castello Branco remarks that the label is planning a strong campaign to break Herrera in Latin America. "But," says Castello Branco, "before we realize the international dream, we have to secure his success in the local market. The idea is to work this record only in Chile this year and then begin to expand (the profile) of Pablo at the

beginning of 1997."

FANTASY SETS RELEASES: Fantasy Records continues to mine its rich Latino roster for choice sets just dropped or due out in the next few months. Shipped last week was the stylish Brazilian/Latin pop album "Papa Rojo" by singer Adela Dalto (Milestones Records). Dalto is the wife of the esteemed Argentinian pianist Jorge. Guest artists on Dalto's album include drummer virtuoso Steve Berrios, whose fine Afro-Cuban roots record "And Then Some!" is expected to ship in early June. Berrio and stand-out percussionist Milton Cardona have been working with Paul Simon on his music for "Cape Man," a forthcoming Broadway show that depicts Puerto Rican life in New York's Hell's Kitchen during the '50s and '60s. Berrios and Cardona are assisting with the Afro-Cuban and Puerto Rican folkloric elements of Simon's score. "Cape Man" is scheduled to premiere this fall. Due out in June is "Fire Dances," the first live album by Jerry Gonzalez & the Port Apache Band in 14 years. The most sought-

after Berrios also appears on the record for the Apaches, who have been nominated for the past two years for Latin Jazz Grammy awards. The band currently is playing scattered dates on the East Coast. Upcoming shows include dates at Brooklyn (N.Y.) College (May 18), Lehman Center in the Bronx, N.Y. (May 19), Arts Center in Carrboro, N.C. (June 15), and Bryant Park for the JVC Festival in New York (June 27) . . . Chico O'Farrill & His Afro-Cuban Orchestra are on tour in Europe July 8-26, after which they will appear Nov. 1-2 at the San Francisco Jazz Festival.

CHART NOTES: Enrique Iglesias' "Experiencia Religiosa" (Fonovisa) just nipped Shakira's "Estoy Aquí" (Sony) to remain at Hot Latin Tracks for the third consecutive week. Los Tigres Del Norte's "El Circo" (Fonovisa) will probably reach No. 1 next week.

Assistance in preparing this column was provided by Pablo Márquez in Santiago, Chile.

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LATIN TRACKS A-Z

- TITLE** (Publisher - Licensing Org.) **Sheet Music** **Bit**
- 1 **AMARÉ A TI** (The Source Record)
 - 2 **AMOR** (Fonovisa, SESAC)
 - 3 **ANIMAL** (Newer ASCAP)
 - 4 **BASTA YA** (Max Latin SESAC)
 - 5 **COAZON MÚSICO** (Sals. ASCAP/UMMA, ASCAP)
 - 6 **DE REPENTE** (Tine, BM)
 - 7 **DESEYADO** (Beto Music, BM)
 - 8 **OSY TRACIONES** (Max Latin, SESAC)
 - 9 **EL CIRCO** (TNI Ediciones, BM)
 - 10 **EL EDIFICIO** (Newer & Nelson, ASCAP)
 - 11 **ENTRE TU CIERPO Y EL MIO** (Urbano Era, ASCAP)
 - 12 **ESTOY ADO** (Copyright Control)
 - 13 **EXPERIENCIA RELIGIOSA** (Universal Music ASCAP/Fonovisa, SESAC)
 - 14 **SAR SABAÑO** (J. France, BM)
 - 15 **LA ULTIMA CANCION** (EMI)
 - 16 **LA ZAMBETA** (Fonovisa, SESAC)
 - 17 **LLEGASTE A MI SIDA** (ASCAP)
 - 18 **LO QUE TU TENGO** (Copyright Control)
 - 19 **LOS ROMANOS NO QUEREN LORLON** (Universal, ASCAP)
 - 20 **MARIA LA BEL BARBARO** (Copyright Control)
 - 21 **ME AGUSTAN PERO ME GUSTA** (Fonovisa, SESAC)
 - 22 **ME ENAMORÉ** (De Luna, BM)
 - 23 **MUJER DE AMOR** (Combo Gentes Sencil, ASCAP)
 - 24 **NADA CONTIGO OJA BARDOTTO** (Fonovisa, ASCAP)
 - 25 **NO LLORAR POR TI** (Gómez, SESAC)
 - 26 **NO MORIRIA** (El Aze Run, ASCAP/Vicente, ASCAP)
 - 27 **NO TE MIERAS** (Copyright Control)
 - 28 **PORQUE YA** (Sals, ASCAP)
 - 29 **PIRELLA** (Newer, ASCAP)
 - 30 **PUENTES LLEGA** (PFFM) (Remixing, ASCAP)
 - 31 **QUE EN RECOMENDACION** (J. Carmon, BM)
 - 32 **QUERER Y RESPECTO** (Fonovisa, ASCAP)
 - 33 **SABE EL LA** (Tine, BM)
 - 34 **SI NO FOY** (Copyright Control)
 - 35 **SI QUISIERAS** (EMI Songs, ASCAP)
 - 36 **SI APRENDERES** (Copyright Control)
 - 37 **SI TU NO TIENES COAZON** (Tine, BM/Max, ASCAP)
 - 38 **UNA NOCHE MAS** (Fonovisa, ASCAP)
 - 39 **UNA MALLON DE ROSAS** (Mela, ASCAP/Lanterns, ASCAP)
 - 40 **YO TE AMARÉ** (Mela, ASCAP)

Billboard FOR WEEK ENDING MAY 4, 1996

Top New Age Albums

THIS WEEK	LAST WEEK	TITLE	ARTIST
		Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by 	
		LABEL & NUMBER OF RECORDING LABELS	ARTIST
		★ No. 1 ★	
1	1	THE MEMORY OF TREES A 16 weeks on list	ENYA
2	2	SHEPHERD MOONS A	LITA
3	3	LIVE AT THE ACROPOLIS A PRIVATE MUSIC 82116	YANNI
4	5	BY HEART WINDHAM HILL 11154	JIM BRICKMAN
5	4	OPIMUM (CPC 8793)	OTTMAR LIEBERT + LUNA NEGRA
6	8	WINDHAM HILL SAMPLER '96	VARIOUS ARTISTS WINDHAM HILL
7	7	LIVE AT RED ROCKS A 153 527874	JOHN TESH
8	9	PRIVATE MUSIC 8106	YANNI
9	8	A THOUSAND PICTURES HIGHLY SPECIAL 708	CRAIG CHAGICOLO
10	10	NOUVEAU FILMENCIO A	OTTMAR LIEBERT
11	RE-ENTER	COLLAGE V ASIDE ACUSTIC COLLAGE 8005	MICHEL BAYAN
12	RE-ENTER	COLLAGE IV ASIDE ACUSTIC COLLAGE 8004	MICHEL BAYAN
13	11	FOREST V 11157	GEORGE WINSTON
14	17	NO WORDS WINDHAM HILL 11319	JIM BRICKMAN
15	15	THE OCEAN MIKES MIRMAR 23073	TANGERINE DREAM
16	12	AN ENCHANTED EVENING COME 7102	KITARO
17	16	THE BEST NEW AGE PRODIGY 50386	VARIOUS ARTISTS
18	14	VOICES ATLANTIC 829334D	VANGELIS
19	20	CELTIC HEARTS OF SCOTLAND HEARTS OF SCOTLAND 11104	VARIOUS ARTISTS
20	13	HINTERLAND	STRANGE CARGO
21	18	VIVALI (CPC 8545)	OTTMAR LIEBERT + LUNA NEGRA
22	15	TEMPST NARADA 8209	JESSE COOK
23	RE-ENTER	BELOVE NARADA 8209	DAVID LANZ
24	24	EUPHORIA (EP) (CPC 8588)	OTTMAR LIEBERT + LUNA NEGRA
25	25	I LOVE YOU PERFECT (CPC 8581)	YANNI

CD albums with the greatest sales gains this week in Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. A full certification for sales of 1 million units is indicated by an asterisk. * denotes an album certified by a number below the symbol. All figures available on cassette only. "ASIDE" indicates vinyl only. "A" indicates pop and "R" indicates rock. Source: Nielsen SoundScan © 1996, Billboard, Inc. and Circulation, Inc.

TOP CLASSICAL ALBUMS TM

Compiled from a national sample of retail stores and track sales reports collected, compiled, and provided by SoundScan.



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	71	SONDRACK <small>★ No. 1 ★★</small> SONY CLASSICAL 64201 (19.98 CD 15.98)	MEMORIAL BELIEVO <small>44 tracks of 10. 44</small>
2	11	6	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55504 (15.98 CD)	CHANT I
3	4	86	CARRARAS, DOMINGOS, PAVAROTTI (MENTA) & ATLANTIC 6214 (19.98 CD)	THE 3 TOPS IN CONCERT 1994
4	3	27	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55504 (15.98 CD)	CHANT II
5	29	29	CARRERAS, DOMINGOS, PAVAROTTI (MENTA) & SONY CLASSICAL 64201 (19.98 CD)	IN CONCERT
6	31	31	CECILIA BARTOLI SONY CLASSICAL 64201 (19.98 CD)	A PORTRAIT
7	NEW	1	ANGELA GHEORGHIU SONY CLASSICAL 64201 (19.98 CD)	ARIAS
8	8	8	ANDRIOUS 4 HARMONIA MUNDI (FRANCE) 90271 (5.13 98 16.98)	MIRACLES OF SANTAGO
9	7	5	ANORENE RIEU SONY CLASSICAL 64201 (19.98 CD)	FROM HOLLAND WITH LOVE
10	12	8	SAN FRANCISCO SYMPHONY (TILSON THOMAS) RCA 60484 (19.98 CD)	PRONOFEX: ROMEO AND JULIET
11	4	20	SANT PAUL CHAMBER ORCH. (MCFERRISS) SONY CLASSICAL 64620 (19.98 CD)	PAPER MUSIC
12	11	2	BIRN TEBEL SONY CLASSICAL 64620 (19.98 CD)	OPERA ARIAS
13	NEW	1	PLACIDO DOMINGO/PYRA ANN SWENSON RCA VICTOR 64450 (19.98 CD)	GROUND: ROMED ET JULIETTE
14	NEW	1	ROBERTO ALAGAN SONY CLASSICAL 64620 (19.98 CD)	OPERA ARIAS
15	RE-ENTRY	1	DANNI BROWN NORWICH 73084 (15.97)	WHITE MOON

TOP CLASSICAL CROSSOVER TM

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	3	VARIOUS ARTISTS <small>★ No. 1 ★★</small> PARAVOTTI & FRIENDS FOR THE CHILDREN OF BOSNIA	PARAVOTTI & FRIENDS FOR THE CHILDREN OF BOSNIA
2	2	28	LONDON PHILHARMONIC (SCHOLES) PONY MISC 44662 (11.98 CD 15.98)	US AND THEM, SYMPHONIC PINK FLOYD
3	4	27	ITZCHAK PERLMAN ANGEL 55504 (15.98 CD)	IN THE FOOLER'S HOUSE
4	5	12	PLACIDO DOMINGO SONY CLASSICAL 64201 (19.98 CD)	THE MAN OF LA MANCHA
5	13	13	SONDRACK SONY CLASSICAL 62094 (19.98 CD)	SENSE AND SENSIBILITY
6	52	52	CINCINNATI POPS (KUNZEL) TELARC 30381 (15.98 CD)	THE MAGICAL MUSIC OF DISNEY
7	46	46	VARIOUS ARTISTS SONY CLASSICAL 64620 (19.98 CD)	PAVAROTTI & FRIENDS 2
8	48	48	VANESSA MAE ANGEL 55504 (15.98 CD)	THE VIOLIN PLAYER
9	11	11	MICHAEL NYMAN VERIGN 8072 (10.98 15.98)	THE PIANO
10	9	3	VARIOUS ARTISTS DELLOS 5195 (17.98 18.98)	BIBBIDI BOBBIDI BACH
11	121	121	JOHN WILLIAMS/ITZCHAK PERLMAN RCA 60994 (11.98 14.98)	SCHNOLLER'S LIST
12	9	9	CINCINNATI POPS (KUNZEL) TELARC 30381 (15.98 CD)	ANDREW LLOYD WEBBER
13	14	14	VARIOUS ARTISTS LONDON 44620 (11.98 CD 15.98)	PAVAROTTI & FRIENDS
14	12	42	VARIOUS ARTISTS SONY CLASSICAL 64201 (19.98 CD)	HIGH-HO! MOZART
15	10	10	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 64450 (19.98 CD)	RAIDERS OF THE LOST ARK

TOP OFF-PRICE CLASSICAL TM

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	9	VARIOUS ARTISTS <small>★ No. 1 ★★</small> MASCOT 87928 (7.98 14.98)	CLASSICS FOR RELAXATION & MEDITATION <small>14 tracks of 10. 14</small>
2	1	18	VARIOUS ARTISTS DIGITAL MASTERSPIRITS (14.95 14.98)	PIANO BY CANDLELIGHT
3	2	7	CAMERATA ANTONIO LUCIO (BONFIS) DIGITAL MASTERSPIRITS (14.95 14.98)	VIVALDI: THE FOUR SEASONS
4	5	5	SYMPHONY ORCH. BADEN-BADEN (FRANCIS) DIGITAL MASTERSPIRITS (14.95 14.98)	MOZART: SYMPHONY NOS. 41 & 29
5	6	5	SYMPHONY ORCH. BADEN-BADEN (FRANCIS) DIGITAL MASTERSPIRITS (14.95 14.98)	BETHOVEN: PIANO CONCERTO NO. 1
6	2	2	VARIOUS ARTISTS REFERENCE RECORDINGS (14.95 14.98)	MOVIE'S GREATEST HITS
7	7	7	LEINORAS SOLICITS (GANITVARG) DIGITAL MASTERSPIRITS (14.95 14.98)	MOZART: PIANO CONCERTOS NOS. 22 & 24
8	8	8	LEINORAS SOLICITS (GANITVARG) DIGITAL MASTERSPIRITS (14.95 14.98)	MOZART: VIOLIN CONCERTOS NOS. 1-3
9	6	6	UNGE SUOGLIOTTIC PHILHARMONIA GULLERU DIGITAL MASTERSPIRITS (14.95 14.98)	BETHOVEN-SYMPHONY NO. 5
10	12	12	SYMPHONY ORCH. BADEN-BADEN (FRANCIS) DIGITAL MASTERSPIRITS (14.95 14.98)	STRAUSS: FAMOUS MELLODES
11	4	4	BUDAPEST SYMPHONY ORCH. DIGITAL MASTERSPIRITS (14.95 14.98)	TOCHOWANOWICZ: VIOLIN CONCERTOS
12	13	13	BERLINER SYMPHONISCHER ORCHESTER DIGITAL MASTERSPIRITS (14.95 14.98)	BRAMMS: PIANO CONCERTO NO. 1
13	11	11	SLOVAKIAN PHILHARMONY (PESKE) DIGITAL MASTERSPIRITS (14.95 14.98)	GRIEG: PEER GYNT SUITES NOS. 1 & 2
14	RE-ENTRY	1	BUDAPEST SYMPHONY ORCH. (MARTURIT) DIGITAL MASTERSPIRITS (14.95 14.98)	CHOPIN: PIANO CONCERTO NO. 1
15	RE-ENTRY	1	BRUNNENKONZERT DES SLOVAKISCHEN STRAUSS DIGITAL MASTERSPIRITS (14.95 14.98)	STRAUSS: FAVORITE HALLZES

* Always with the greatest sales given this week. ** Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. **ARIA** certification for sales of 2 million units with each additional unit indicated by a number following the symbol. All awards appear on cassette and CD. *All titles indicate vinyl available. **CD** indicates price of parent/child relationship in 1996. ©1996 SoundScan Communications and Publications, Inc.

Artists & Music

Jazz Pianist Takes On The Classics

A NEW TAKE ON GERISHWIN: Jazz pianist Marcus Roberts is venturing into the classical realm (sort of) with "Portraits In Blue," due June 11 on Sony Classical. Roberts does his own improvisations on Gertrude's "Rhapsody in Blue" and "Variations On I Got Rhythm," and James P. Johnson's "Yamer-kar." Roberts collaborates with members of the Orchestra Of St. Luke's and 12 jazz musicians, many of whom are alumni of Roberts' touring ensembles. The pianist led an ensemble of 12 musicians when he premiered his "Rhapsody In Blue" in New York's Bryant Park last summer; a movie, a tour of the show is set for this fall.

ROBERTS "Classical music has always had a huge impact on jazz musicians," says the 33-year-old Roberts, who lists Art Tatum and Vladimir Ashkenazy as early influences. The basic goal of the "Rhapsody In Blue" project is to show the art of improvisation from the jazz musician's perspective within a semiclassical form.

Roberts worked with Wynton Marsalis' ensemble in 1985-1991; he has since toured as a soloist and with his own trio and septet, served as music director for the 1984 winter tour of the Lincoln Center Jazz Orchestra, and has made many well-received jazz recordings. His 70-minute "Romance, Swing And The Blues" premiered at the summer '96 classical jazz series at Lincoln Center.

Another jazz stalwart has already taken on the classical world: clarinetist Eddie Daniels has released "The Five Seasons," a relentlessly perky take on Vivaldi with Daniels aided by the Los Angeles Chamber Orchestra, and three jazz players on piano, drums, and bass (Shanachee/Cebsot).

ADAGIO ARRESTED: Claudio Abbado was so angry at PolyGram France for issuing a compilation disc of slow movements extracted from his recordings of Mahler symphonies titled "Mahler Adagio Abbado" and released in October 1995, that he sued Deutsche Grammophon in the Paris High Court for copyright infringement. Abbado, who died in March, charged that the artistic integrity of Mahler's music and Abbado's work had been compromised by the compilation. He lawyers to withdraw the suit, and PolyGram France had taken the offending CD off the market.

According to the statement, Abbado and DG will make donations to the Gustav Mahler Youth Music Foundation out of the proceeds of the



by Heidi Wulson

sale of the disc and "took the opportunity to reaffirm their longstanding and highly successful relationship." The disc that prompted the debacle was inspired by DG's best-selling "Adagio Karajan" (released in France in 1963), which was joined in Europe last summer by "Adagio Karajan 2" (due in the U.S. May 14). The company happily announced in late February that the two titles had reached combined shipments of more than 2 million units worldwide. (According to SoundScan, "Adagio" had sold 48,000 units in the U.S. as of April 22; it has been out for nearly a year here and has been hanging around on the bottom half of the Top Classical Albums chart.)

DG France conserved and marketed "Adagio" and hoped to hit the jackpot again with "Mahler Adagio Abbado," but, artistic issues aside, Abbado probably didn't care to be pitted against a marketing concept so firmly associated with another

conductor. How about "Scherzo Abbado"? Guess it just doesn't have that ring.

And by the way, EMI Classics has jumped on the Karajan bandwagon too, with his February release of "Intenzia," described as a "two-CD for the price of one collection of Herbert von Karajan's most beautiful and soulful recordings... more [music] than 'Adagio' and a better price to boot."

MONEY FOR NEW OPERAS: Twenty opera producers are receiving Lita Wallace-Ressler's Digest/Opera for a New America grants this year. Substantial production support grants will go to Houston Grand Opera for a new work by Daniel Barenboim (October 1996) and Lyric Opera Of Chicago for "Amistad" by Anthony Davis (November 1997), among others; new-work development grants are going to the Canadian Opera Company for "The Golden Ass" by Randolph Peters and Robertson Davies, Lyric Opera Of Chicago for "Between Two Worlds" by Bulantari Ran, Opera Theater Of St. Louis for "Letters Of Gold" by Paul Schoenfield, and San Francisco Opera for an opera based on "A Streetcar Named Desire" by Andre Previn.

Billboard®

INTERVIEW

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Songwriters & Publishers

ARTISTS & MUSIC

MCA Music Eyes 'Midsize' Power New Chief Renzer Outlines Growth Strategy

BY IRV LICHTMAN

NEW YORK—MCA Music Publishing has not been mega on developing a catalog of a million-plus copyrights, but its new global president, David Renzer, does have plans to make it a steady "midsize" multinational operation both creatively and structurally. Renzer has moved to Los Angeles from New York, where, during a more than a decade-long career, he was most recently associated with Clive Calder's mightily successful Zomba Music Publishing as senior VP of North American operations.

He says MCA Music Publishing has already set in motion an "aggressively funded" search for new catalog deals and artist/writer signings. MCA Music publishes 175,000 copyrights, compared to the fewer than 10,000 published by Zomba. Much of MCA Music's catalog of evergreens, many of which date back to the '20s, is the result of the purchase of the late Lou Levy's Leeds Music in the early '80s.

With its strong mix of standards and contemporary successes, MCA Music ranks among the top 10 publishing firms.

"Seagram [parent of MCA Inc.] wants to grow our net publisher's share every year with aggressive funding," says Renzer. "In terms of catalog acquisitions, we're not really looking at 10 catalogs. We're about to complete a seven-figure deal for a Nashville company. We're also telling our foreign affiliates to do the same thing."

In the realm of executive staffing, Renzer cites upcoming appointments in several key areas. He'll be naming a new CFO in the wake of a shift by Paul Stattenstein to MCA's label units, an internal business affairs chief to replace the late of outside counsel, and a head of Latin music, who is likely to start at MCA Music's New York offices.



RENZER

of MCA Music.

Renzer's managerial responsibilities cover 175 employees who work at 16 wholly owned MCA Music units in the U.S. and abroad. Seventy-five staffers are located in Los Angeles, 15 are in New York, and 10 are in Nashville.

In terms of infrastructure, Renzer says that MCA Music will move from its present location in Los Angeles, 15 to into what he terms "a creative village," its only building that had previously functioned as a warehouse. In addition, the company has bought a building in Nashville from Ronnie Millsap, at which a 24-track studio is located. Renzer intends to set up 24-track studios there and at the new Los Angeles location, too, which he says will make MCA Music the only pub-

lisher with 24-track equipment in all three major music cities. Also in Los Angeles, MCA Music is installing a state-of-the-art Counterpoint computer system to make the company's worldwide collection of writer royalties more efficient, Renzer adds.

Renzer's recent management changes at MCA Music Entertainment Group under chairman/CEO Doug Morris, who was appointed late last year, make it "a wonderful time" to be at Renzer, whose appointment was announced April 23 by MCA Entertainment Group president Zach Horowitz, replaces Jay Boberg, who left the publishing operation last November to become president of MCA Records in the wake of the restructuring under Morris. At press time, Zomba had not named Renzer's replacement.

"It's certainly a leap in terms of my responsibilities at Zomba, although I'll be having a similar working relationship with MCA Records as I did with Clive's Jive label. The difference, however, is that I'll be working on an international level, where MCA Records has been going through significant expansion, especially in Southeast Asia and Latin America. Overall, I'm thrilled to be part of a music publishing operation whose copyrights date back to the '20s."

MCA Music also has strong ties with MCA Inc.'s Universal Pictures and MCA TV. Renzer promises even greater creatives with those companies, the coordination of which goes with 15-year MCA Music veteran Scott James, who works in new technology.

In his expanded role in publishing, Renzer suggests that he will become more vocal as a spokesman for legal and legislative issues confronting the worldwide publishing community.

Renzer, who describes himself as an "old-school entrepreneurial publisher," says one main challenge is "to remain competitive and yet still do smart deals."

Wudge Rules Against Connick In Lawsuit Over Royalty Split

NEW YORK—If deals concerning the co-publishing of songs are not made on paper, the involved songwriters could be facing future legal hassles.

In U.S. District Court in New York April 11, Judge Miriam Goldman Cedarbaum ruled that, despite having

previously written agreements on co-publishing and royalty splits, singer/pianist Harry Connick Jr. could not continue to collect royalties on a 70/30 basis in his favor on new album material for which there is no written agreement.

Connick, through his publishing firm, Papa's June Music, sued his co-author, lyricist Ramsey McLean, last August for breach of contract, charging McLean with fraudulently receiving half of the mechanical royalties from Columbia Records on Connick's 1994 album, "5th".

When the firm's lawyer, McLean refused to give Connick more than \$60,000 in royalties, which Connick claimed was overpayment based on previous agreements.

McLean, who had met Connick in

New Orleans in the mid-'80s, has written songs recorded by Aaron Neville, Bette Midler, and Bobby Short, among others. He was nominated for an Academy Award.

(Continued on page 30)



Putting It Together. Hans E. Hirschfeld, a Canadian artist whose specialty is collages of great Broadway songwriters, recently presented a collage on songwriter Johnny Mercer to singer Margaret Whiting, who is curator of the proposed museum. When a New York museum sponsored by the Songwriters Hall of Fame is established, Hirschfeld's collection may be displayed there. Mercer was a founding member of the Songwriters Hall of Fame; Whiting is a board member. Shown at the presentation, from left, are Oscar Brand, the folk/folksinger/former-songwriter who will be curator of the proposed museum; Hirschfeld; Whiting; and Bobby Weinstein, president of the National Academy of Popular Music, which acts as custodian for the Hall of Fame.

NO. 1 SONG CREDITS

ALWAYS BE MY BABY - Mariah Carey, Jermaine Dupri, Manuel Seal - Sony/ATV Songs BMI, ATW/BMI, So So Def/ASCAP, EMI/Airplay/ASCAP, Full Circle/ASCAP, Sony/ATV Songs BMI

HOT COUNTRY SINGLES & TRACKS
YOU WIN MY LOVE - Robert Jones Long - Zomba/ASCAP

HOT R&B SINGLES
ALWAYS BE MY BABY - Mariah Carey, Jermaine Dupri, Manuel Seal - Sony/ATV Songs BMI, ATW/BMI, So So Def/ASCAP, EMI/Airplay/ASCAP, Full Circle/ASCAP, Sony/ATV Songs BMI

HOT RAP SINGLES
5 O'CLOCK - Nonchalant, DaWayne "Baby" Slaten, Sr., Alonzo "Lorain" Simmons, Jr., Kapin L. Ferguson, Jr., Ragga "Bim" Dill, Andre "Serrano" Harrison - ARIAL/ASCAP, Deez Nutz/ASCAP

HOT LATIN TRACKS
EXPERIENCIA RELIGIOSA - Cheri Garcia Alonso - Umatina/ASCAP, Fonometric/SESAC

Broadway's Revitalized 'King'; Laurel And Hardy's Film Music

"THE KING! OH MY! Some musical revivals have a spirit and visual freshness that erase years of stuffy earlier ones and make one feel that a new work is being presented. That's not an easy trick of theater to achieve with "The King And I."

It's been around, in the best sense of the word, and from its opening on Broadway in 1951, the show has been linked with the legendary appeal of its two original stars, Yul Brynner (who repeated his role as the King in the 1956 film) and Gertrude Lawrence (who died during the initial run of the Rodgers and Hammerstein classic). In her movie portrayal, Deborah Kerr may have had a stronger overall identity, but that demonstrates the power of a mass medium like film.

Even with its vaunted past—and, in case you didn't know, a score of still-radiating beauty and wisdom—the show on display now at the Neil Simon Theatre offers sounds and sights to behold. Creatively building to their own vision of their roles, Lou Diamond Phillips and Donna Murphy

fully should now be considered part of the show's royal lineage of featured players, while supporting actors, especially Amber Chen and Tawana Kim as the king's wife, sing and act with literally standing-ovation loveliness.

Now that we have "The King And I" as "Broadway's newest star" will it have a cast album that will run forever? At press time, unfortunately, we're forced to say "Stay tuned."

MUSICAL LAFF ROPE: Though not particularly associated with songs, other than a familiar bouncy tune heard during the opening credits of their comedy shorts, Laurel and Hardy made extensive use of music and songs in their filmwork, a fact established by a number of recent CDs featuring such material.

Now out in the U.S. and soon to be released in the U.S. via Music Sales, a new folio, "Music From The Movies: Laurel and Hardy," has been published by the Columbia TriStar label, and overseen by Philip Glasser. The handsome folio contains 12 instrumentals and 11 songs from Laurel and Hardy films plus two other songs from their era.

The instruments were penned by LeRoy Shield, while the songs were composed by a number of writers. All the music is newly arranged for piano, voice, and guitar by Ronnie Hanzl-hurst, former music adviser for light entertainment at BBC Television.

Glasser is also responsible for "The Jessie Matthews Songbook," which contains 21 songs associated with the impecable British musical comedy star of the '30s and '40s. Among the songs are several Rodgers and Hart tunes, including "My Heart Stood Still" and "Dancing On the Ceiling," the latter of which Matthews introduced in the British show "Evergreen," which became one of her major films. A few R&H songs, including "Dancing On the Ceiling," survived the transfer.

JOINING IN: Warner Bros. Publications has linked up with Wipac, the

Words & Music

international youth program, to introduce a vocal series for choirs of all levels.

The first eight titles, with accompanying tracks on cassette and arranged for three- and four-part vocals, were released in April as part of the music print company's "Choral Showcase '95" program.

The titles are "It Takes A Whole Village," "Everybody Put A Little Bit In," "Room For Everyone," "Within Our Reach," "Up With People," "We Have Today," "Where The Roads Come Together," and "What's Happening To You."

GOOP: Words & Music goes better, but one wouldn't know it with our associating "September Song" with Kurt Weill's first American success, "Johnny Johnson," in the April 20 issue. That book belongs to "Knickerbocker Holiday."

PRINT ON PRINT: The following are the best-selling folios from Music Sales Corp.:

1. Tori Amos, "Boys For Pele."
2. "Room For Everyone," "Within Our Reach," "Up With People," "We Have Today," "Where The Roads Come Together," and "What's Happening To You."
3. Natalie Merchant, "Tigerlily."
4. AC/DC, "Ballbreaker" (guitar tablature edition).
5. Tori Amos, "The Bee Sides."

New Stages For Rocket Lab Facility Offers Enhanced-CD Work

■ BY JACK ARKY

SAN FRANCISCO—The advent of the enhanced CD, a multimedia disc that contains interactive CD-ROM material as well as 16-bit audio, has provided a natural growth opportunity for San Francisco-based mastering facility Rocket Lab. The company's synergy with its sister companies, Rocket Post Productions and Rocket Rentals, has allowed it to offer its clients the added advantage of enhanced-CD production.

Rocket has assembled a multimedia team designed to assist clients in the production of the content portion of an enhanced CD, as well as providing its traditional mastering services for the audio portion.

Nestled in the shadows of the sprawling Bay Bridge, in the heart of "multimedia gulch" (San Francisco's exploding hi-tech industry district), the company produced one of the first enhanced CDs last year: Chris Von Sneiders' "Big White Lies" (Heyday), which included interactive liner notes accompanying the audio. Rocket owner Nancy Baysinger still envisions audio mastering as

being the mainstay of Rocket's business, with the rental facility well poised to expand its horizons.

"People are going to want more than just mastering," she says. "I don't see how it can go any other way."

Rocket Lab was launched in 1989 by Baysinger, a San Francisco engineer who learned mastering under Paul Stubblebine, who is now head engineer at Rocket. Baysinger's band, Fred, was already running a successful audio/video rental company, Rocket Rentals. Then came Rocket Post, the video post-production arm of the Rocket companies.

It was Stubblebine who suggested that the Bay Area could use another mastering house. He says, "I was quite convinced that there was more work in the area than the one mastering facility could handle. That proved to be true."

With the rental facility already in place, Baysinger thought "it would be a good idea to have audio and video together. When Rocket Rentals went into town, originally we thought about doing music videos, but we never really got into that. Now it's merging

together because we're doing enhanced CDs."

Rocket employs four mastering engineers—Stubblebine, Ken Lee, Marc Senasac, and Michael Romanowski—and a multimedia producer, Kevin Pina.

A second mastering room has been built to deal specifically with enhanced-CD content and other multimedia projects. The company is planning to digitally link all of Rocket's post-production and mastering facilities. A larger main mastering room is also in the planning stages.

"I'm proud of the diversity of work that we do, and that's a reflection on the Bay Area. It's always been a real hotbed of activity for independent labels," says Stubblebine.

Indeed, Rocket's client list boasts an impressive number of top names, with an emphasis on regional acts. The facility has mastered projects by such diverse acts as the Mermen, Naked Eye, The Roots, The Roots, By Cooler and Vishwa Mohan Bhatt, Dick Dale, Red House Painters, Digital Underground, 2Pac, Rappin' 4-Tay, Mickey Hart, John Lee Hooker. (Continued on next page)



Mastering engineer Marc Senasac, left, and multimedia producer Kevin Pina are shown working in Rocket Lab's multimedia/post-production room.

EUROSOUNDS

A column by Zevon Schoepe on the European professional audio industry

U.K.

ABBEEY ROAD has refurbished the control room and restored the playing area of Studio 2, the famous room where the Beatles recorded the bulk of their oeuvre. A Neve VRP60 with Flying Faders has been installed, along with Quested monitors. "Studio 2 is a great asset to Abbey Road," says Martin Benge, VP of EMI Music Studios. "We were far more concerned with preserving the integrity of this important facility than glamorizing it, so that those who knew and worked in the room before will not feel that anything has been lost in this upgrade."

SWEDEN

THE STOCKHOLM STATE Theatre has ordered Europe's first Fairlight Fame digital mixer/recorder/editor. Fame is the product of a collaboration between Fairlight and console manufacturer Amek in which Fairlight has adopted Amek's digital desk controller surface, complete with SuperMotor motor-fader automation, as a front-end to its 40-bit floating-point DSP mixing engine for the MF3X digital audio workstation.

ITALY

TWO SSL AXIOM digital consoles are being installed in the studios of national broadcaster RAI in Rome and Turin as part of a major refurbishment and digital re-equipping program. "A key factor in our decision was the highly sophisticated level of integration beneath a control surface that is both familiar and intuitive," says Enrico Guido, technical manager of RAI in Rome.

The Rome desk has 48 mono channels, 16 stereo channels, and 60 hours of Disk Track storage and will be used for radio and TV production. The Turin desk has 32 mono channels, eight stereo channels, and 48 hours of disk storage for use in radio production.

GERMANY

MORE THAN 30 years since it introduced its last tube microphone, Neumann has bestowed a brand-new tube unit, the M-148. Described as a worthy successor to its classic predecessors,

the M-149 employs a K-49 capsule—a hand-selected version of the high-tolerance K-47 capsule—introduced after 1960 on the U-47 mike.

A sensor circuit regulates and stabilizes the heater voltage of the valve and compensates for any loss of output level due to long cable runs. Unlike many valve mikes, the M-149 is transformerless and uses Neumann FET 100 circuitry in the output stage to give self-noise performance on a par with modern studio capacitors.

Nine polar patterns are offered together with a seven-step high-pass filter that alters the cutoff frequency by -3 dB in half-octave steps between 20 hertz and 160 hertz.

THE FRANKFURT MUSIK Messe trade fair in March featured notable products from Tascam, revealing more affordable versions of its DA-88, the DA-38, aimed at the musician sector as a stripped-down version of the original. The biggest difference is that the DA-38 cannot slave to timecode on its own but can when piggy-backed onto a suitably equipped DA-88. For DA-88 owners, the DA-38 offers an affordable means of expanding track capacity.

Tascam, which invented the analog Portastudio in the '60s, went digital with the MiniDisc-based 4-track 564 Portastudio II, which has an analog mixer section with four mono and four stereo channels, two auxiliary sends, three-band EQ with sweepable mid-range, XLR mike inputs, and four dedicated track outputs.

A similar line was taken by Yamaha with the MD-based, 4-track MIXD, which features a four-channel mixer, "combine and divide" editing functions, and cue-list-style programmable playback and bounce-down.

Focusrite unveiled its most affordable range of outboard processors to date, the Green Range. It includes a dual mike preamp, direct recording, and "vocalbox" microphone signal-path module.

The direct-recording module has mike, line, and instrument level inputs passing through six stages of EQ, an output fader, and VIU response bargraph metering.

The voicebox is designed to offer a single channel of high-quality mike input processing, with three-band EQ, a compressor, de-esser, and noise reducing expander.

Rotrock And Schnap Find Dual Purpose As Producers, Label Owners

■ BY DAVID JOHN FARINELLA

LOS ANGELES—After toiling in the mid-'60s as coffee caddies at the Record Plant in Los Angeles, Tom Rotrock and Rob Schnap spent the past seven years pushing faders, twisting knobs, and reversing gates, all the while learning that in record production nothing works twice.

"Unless, of course, you say that at the beginning," quips Schnap. "Then it's completely different."

Currently mixing the debut album from Columbia Records set D. Generation, the two producers have learned that most of the time, four ears are better than two, although sometimes four hands can be a bit cumbersome.

"Sometimes we're both turning equalizer knobs on the same channel at the same time," says Rotrock with a laugh.

Actually, though, it was during a project with Virgin band Heatmiser that the team realized how valuable tag-team production can be. "I just got real tired and went back to the car," says Rotrock. Schnap "robbed" on till 4 a.m., and they just got an amazing voice."

Rotrock and Schnap also used

the team approach on the D. Generation sessions with much success (the album is due July 2). In fact, during a moment worthy of a Hallmark card, Schnap says to Rotrock, "Sometimes I'll notice that I'll be fighting a track and leave. You'll do something, and when I get back, it's rockin' better."

Who Rotrock responds, "Oh, I've definitely noticed that I'll get to a frustrated point and instead of staying there and adding that energy—if I leave, you're in a better shape for it."

That said, just how does this team work? "We pick a time to meet at the studio, usually noon," says Rotrock. "Sometimes we car-pool," adds Schnap. "Yeah, sometimes we're working in a different state or country, so we always car-pool," Rotrock says.

Although an outsider might think that four ears and two opinions would rarely mesh, both say that's not true. In fact, Schnap says, "at this point it's sort of uspeaken."

The beginnings of this recording and label-owning venture came when Steve Schnap gave a pair of headphones access to his studio, the Micro Plant (located upstairs from the Record Plant). In what they call a basic MIDI hip-hop studio, they would pile all their gear on top of each other and make a few phone calls to bands they knew. Then, around midnight, when the studio would clear, they'd start recording.

"Steve really helped us initially to develop what we do together," says Rotrock. "He also made it obvious we always needed to have our own recording space if we were going to be in this business."

At first the team built a studio, named the Pleasure Dome, in Van Nuys, Calif., and got to work. While they had their own space and were doing what they wanted to do, they felt trapped by the bottom line. "We had to make the nut every month," says Rotrock. "I'd be stuck in there a week or two a month engineering or producing something just to make the rent money."

So, when they decided to move up and build a "bigger dome," they went all out.

The Shop, which has been open for about three years, is just about as far out of the Los Angeles hustle and bustle as you can get. Located in the Humboldt County town of Arcadia, Calif., the studio sits on Rotrock's family property.

"The barn was laying there and was falling down. It was either have the fire department touch this thing or put a lot of work back into it," he says. "Rob and I are both fans of old everything, whether it's furniture or cars, so 90% of what the signal passes through was built between 1945 and 1970." Rob always says, "It's state-of-the-art '70s."

The project studio, which they've kept private, features a 1973 console (Continued on next page)

ROTHROCK AND SCHNAPP FIND DUAL PURPOSE AS PRODUCERS, LABEL OWNERS

(Continued from preceding page)

from Wally Heider's famous Studio 54 room in Los Angeles and a Stevens 24-track, 2-inch machine that came out of the Producers Workshop, which is now called West Beach and is owned by Epiq Records owner Brett Gurewitz.

Schnapp calls the tape machine "a must in our studio room." He says, "As for the rest of the gear, Rothrock says, 'It goes back into weird tape gear from the '40s and '50s. A lot of eccentric equipment.'"

One of their rationalizations for keeping the Shop private was to make sure they could come back to the studio just the way they left it. As Rothrock explains, "Whatever you had patched up last is still sitting there. We've left mixes up for a month and gone from Los Angeles to New York, and then the company will say, 'Can you turn up the vocal a little bit?' And we'll go back up, and it'll still be laying there."

This combination of location and equipment seems to play right into their hands when it comes down to pricing tones. "The same philosophy is to write everything out of the instrument and the room and the hands that are playing it," says Rothrock. "What you hear should be as much of the actual event happening in the room as we can possibly bring into wherever you are listening to the disc. We are trying to pull you into where we were at the time it happened."

As an example, Rothrock cites a gul-

tar solo he and Schnapp were trying to capture from Darrel Herbert on the Toadies song "Always." He says, "Once we got it, we knew it was ending, and finally he had one he thought he liked."

So, they had to Herbert to keep going, but made him just a short cut. "He did this one out of pure frustration where he just wrenched the guitar all around. It was great," Rothrock says.

In fact, the goal of any recording they do is not to overthink the process. In the Rothrock/Schnapp world of music, performance is king.

"Basically it starts and ends with the song," Rothrock says of his producing philosophy. "The song and the performer pretty much dictate what needs to be done. Also, staying out of the way and having enough vision to know not to have a heavy-handed influence so it stays true to the artist's intent."

Schnapp concurs. "It's definitely finding the strengths of the artist and accentuating them," he says. "Even before the Seattle scene exploded, Rothrock and Schnapp were shopping what they considered high-quality production from their Micro Plant and Pleasure Dome sessions. The story goes that they would walk through company doors, and the rep would look at their product, shrug, and say, 'Eh, dem.' Remembering those times, Schnapp says, 'They're basically demos until there's artwork and

they're on vinyl.'"

Rothrock adds, "We'd get that negative response, and we'd say, 'OK, screw it. We'll put it out.'"

So they formed a label called Bongload, and just as they were pressing their first batch of 7-inch singles, Nirvana's "Nevermind" revolutionized the rock world with its low-fi recording process. After the success of that album, Rothrock and Schnapp found

themselves courted by the same reps who had rejected them.

Rothrock says, "They were like, 'Oh, this is hot.' Whereas six months before they'd said, 'Yeah, that's nice.' Suddenly it was a whole other ballgame." Their first batch of artists included Furthur, Wool (which later signed to London), and Beck.

Nowadays, the two divide their time between Bongload responsibilities and

their status as major-label guns for hire.

"Both situations are rewarding in different ways," says Schnapp. "Sometimes when you do too much of the Bongload thing it's really nice to do a major-label thing, because you make the record and then you hand it off."

Rothrock adds, "On the other hand, sometimes it's nice to see it all the way through."

PRODUCTION CREDITS

BILLBOARD'S TOP 100 SINGLES (WEEK ENDING APRIL 27, 1996)

CATEGORY	HOT 100	R & B	COUNTRY	ALBUM ROCK	MODERN ROCK
TITLE Artist Producer (Label)	BECAUSE YOU LOVED ME Celine Dion/ D. Foster (S&W Music)	YOU'RE THE ONE SWV A. "Mister" Gorden (RCA)	NO NEWS Lonestar D. Cook, W. Wilson (BNA)	IN THE MEANTIME Spacoch B. Goggin, Spacoch (Five Entix)	CHAMPAGNE SUPERNOVA Davi D. Morris N. Gallagher (Epic)
RECORDING STUDIO(S) (Engineer(s))	CHARTMAKER/ RECORD PLANT (Los Angeles) Felipe Elgueta	HEAD UP SOUND ON SOUND (Los Angeles) Angelo Quaglia/ Andrew Blakestock	SOUNDSHOP (Nashville) Mike Bradley	BEARSVILLE (Bearsville, NY) Bryce Goggin	ROCKFIELD (Inglewood, SOUTH WALES) Chris Morris Nick Brine
RECORDING CONSOLE(S)	SSL 4000B/SSL 8096	SSL 4042C with G Plus comp./ SSL 4072	Mani 32 II SSL 4054G plus	Newe BCM 1D	Flye Vex with Flying Naders and Recall Automation
RECDRDR(S)	Sony 3348	ADAI Master AB27	Sony 3348	Studer AB90	Studer AB27
MASTER TAPE	Ampex 456	3M 996	Ampex 467	Ampex 456	3M 996
MIX DOWN STUDIO(S) (Engineer(s))	RECDR PLANT (Los Angeles) Humberto Galica	HIT FACTORY (Los Angeles, Altair Andrew Blakestock)	SOUNDSHOP (Nashville) Mike Bradley	RPM (New York) Bryce Goggin Spacoch	ORINOCO (London) Owen Morris
CONSOLE(S)	SSL 8096	Newe VR 4D with Flying Faders	SSL 4000E	Newe 8056 with Flying Faders	Trident Vector with Flying Faders
RECDRDR(S)	Sony 7010	Studer AB27	Studer AB90	Studer AB90	Oran MTR 90
MASTER TAPE	Sony DAT	Ampex 499	Ampex 499	Ampex 456	Ampex 456
MASTERING Engineer	SONY MUSIC Video Master	HIT FACTORY Hifi Powers	MASTERMIX Mark Williams	MASTEROISK Nick Wood	ABBEY ROAD Nick Wood
CD/CASSETTE MANUFACTURER	Sony	BMG	JVC/Sonopress	WEA	Sony

© 1996, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time. Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Lists.

NEW STAGES FOR ROCKET LAB

(Continued from preceding page)

and Jerry Garcia and David Grisman.

Rocket has a full-service main mastering room that utilizes a Sonic Solutions mastering system equipped with Apogee AD-1000 and DA-1000 converters (with UV-22 console), digital EQ and compression software, complete PQ editing, and No Noise.

The studio uses Ampex ATR and Studer A-520 ¼-inch and ½-inch machines. Other gear includes SonicMastering EQ, Lexicon 300, 2 to Electronics 5000 with mastering software, Ear compressors and parametric EQs, and NTP compressors. The analog gear is outfitted with Dolby SR, Dady A, and dbx noise-reduction systems. Monitoring is done on Meyer HD-J speakers. Rocket can supply CD-R or 1680 masters, as well as lacquers.

Stubblebine, who supervised the construction of Rocket's main mastering studio, says specialist Bob Hotsu came to tune the room and found that he could only suggest such minor adjustments that they were deemed unnecessary. "The room has a very low noise floor," Stubblebine explains. "It's a very reliable monitoring device."

Looking to the multimedia future looming on the horizon, Stubblebine says enhanced CD offers artists new creative avenues but has yet to catch on in the marketplace.

"Some artists see this as a whole new art form—as if we just invented it," quips Stubblebine. "But where's the pull from the marketplace? I haven't seen a tremendous amount of pull. It's all push, and the push is coming from two areas: the people who want to do it, because we can, and the people who want to it

because there is going to be money."

On the prospect of DVD, Stubblebine says, "Are we going to have more channels, or are we going to have a multichannel format or higher quality? My own hope is that we will definitely take it to higher quality. We should settle on a standard that we can't meet right now so that we can grow into it rather than what we have happened with the CD, where it's been very difficult to grow beyond the original standard."

He adds, "We don't have A-to-D converters that are being flawlessly built at 24-bit resolution and 100-MHz sampling. But I would hope that we would set the standard at least that high. Past that, I would like to see multichannel. You may want to put a 16-bit, 44.1-kHz channel in parallel to the high resolution in order to make it backwards compatible so a normal CD player could play it."

Stubblebine, president of the San Francisco chapter of NARAS, began his career as a live sound engineer in 1969 and quickly moved into the recording studio. In 1973, he went to work for Columbia Records' Dan Serfaty studio, where he received his training as a mastering engineer and also was a staff mixer and second engineer.

Stubblebine has consulted in the design of several Bay Area studios and served as a sound-system design consultant. Perhaps his most unusual project was designing a sound system for both houses of the Nevada state legislature. Then again, a computer guy checking out the latest enhanced CD produced and mastered at Rocket Lab might think a lequer master lathe is unusual.

MORE HITS ARE MADE ON STUDER TAPE MACHINES THAN ON ALL OTHER MULTITRACKS COMBINED*

*Based on analysis of occurrences of open-air recordings in Billboard's Production Credits, 1995

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Reviews & Previews

(Continued from page 12)

CLASSICAL

★ CAPRICCIO STRAVINSKI
John Schickel: *LeChé Du Danube*
PRODUCER: Jean-Marie Lohry
Artist: Jean-Marie Lohry
Arista/Novus 8566

It's Voltaire, Bach, Vivaldi, Westhoff and Beethoven, not to mention the Deutsche Harmonie Musik/CMS 05472-77314 by hyperbolic Skip Sempel, the expert, professorial ensemble Capriccio Stravinsky has released two very different but equally inviting albums in close proximity. "I Voltaire" is a bravura showcase, with virtuoso performances of exciting works from Bach and others by violinist Manfred Klein and "LeChé Du Danube" features compositions for viola da gamba by obscure Dutchman Johan Schickel. Both works are intimate, detailed, and ravishing.

GOSPEL

► WITNESS
A Song in the Night
PRODUCER: Michael Brooks
CBS 51416 5185 2
For a full decade, Detroit's Witness has stood on the edge of artistic greatness and a major commercial breakthrough. Producer Michael Brooks, who wrote all the songs, has down modestly rich tracks that blend funk, soul, and melodic ("Oh What Love," "A Song in the Night") to masterfully groove ("The Blood") and produce a female focus on conceptual material into what still sink its considerable chops. Rich with both ballad and uptempo single contenders that would stand well on urban AC, gospel, and contemporary Christian formats, Witness has finally hit the bullseye.

► DELEON RICHARDS

► NEW LP
PRODUCER: Vernon
Interscope 5140
Singing professionally at the age of 3 and cutting the first of her six major-label albums when she was only 8, child prodigy DeLeon Richards, 19, is an amazingly mature, self-aware, and assured artist. With a dazzling lineup of urban and contemporary gospel producers manning the boards—including Jerry Peters, Fred Hammond, and Percy Brudey—Richards paints from the richest palette she's ever seen on the soulful, intimate, and tender disc that alternately smooches and kicks, and rickety, ready-made, and a touch of high-tech studio wizardry. With a multi-million-dollar appeal, Richards' greatest connection to traditional gospel is the fervor and commitment of her extraordinary voice. Put her music in books: it's one of the most contemporary productions, and it adds up to a career album.

CONTEMPORARY CHRISTIAN

MADE LOVELY
Remotely Contemplative
PRODUCER: Mark Lundy, Larry Amerson, Barbara Smith
Word 80789-001
Mark Lundy has built a successful career utilizing his talents as a vocalist, songwriter, and composer, and this latest production includes those talents. The album and accompanying video feature Lundy channeling surfing and serving up soulful hits such as "The Hair Loss Club For Men," "America's Most Annoying," and "Fruit Juice 2000." Some of the best music he's ever done is a joint effort in the fun, Gary Chapman cameo as a roadie. Bill Calhoun and Carman make up the band's home-shopping show, and rockers from Guardian and Newbury continue mock testimonials for the Hair Loss Club. The project also includes a CD of the hit "I Surrender All" and Lundy serving up a serious number, "Mary, Did You Know?," which has also been cut by Michael English and Kathy Mattea.

EDDED BY CATHERINE APPELFIELD OLSON

CHILDREN'S

SLIMES 'S WINTER GAMES
Sony Music
30 minutes, \$12.98
This year's simple-minded children's program, this "Seamus Stray" original follows Slimy as he strives to regain the gold after losing every event to his labrador brethren in last year's Winter Games. And under the tutelage of none other than his brother, how can he lose? A cartoon not only in sports, but in sportman-like conduct, the merits of doing and hard work, and the importance of teamwork, the tape is a load of fun and includes plenty of motivational, body-moving songs. Let the games begin.

MY TRIP WITH DAD ON THE CALIFORNIA SKUNK TRAIN

Levon and Dwyer
30 minutes, \$15.95
The live-action game is spawning its share of narrowly focused titles, and this offering—the first in a travel-oriented series—may take the cake for having the most specific and lengthy title of them all. Narrated by an inquisitive tyke named Matthew, the tape meanders its way along a journey through Northern California's redwood forests around a historical steam train. Production values are high as is taken in promoting positive values and self-esteem. Coming next from Learn and Discover is "My Racing Trip With Dad Down the Grand

Ocean Of Sound: Aether Talk, Ambient Sound And Imaginary Words
By David Toop
Serpent's Tail
306 pages, \$16.99

"Ocean Of Sound" is marketed and packaged as a book about ambient music, but it is both more and less than that. Author David Toop makes no pretensions to writing about the contemporary ambient scene with its Byzantine layers of pseudonyms and subgenres. Instead, the British composer and journalist makes music a pretext to chart a much broader landscape.

For Toop, modern music is a web of interconnections, many of which aren't even apparent to the musicians themselves. His perspective embraces the free jazz of Sun Ra, the impressionism of Debussy, and the ambient drones of Aphex Twin, and it articulates a global-anthropic manifesto which is only one manifestation.

"Ocean Of Sound" is replete with interview excerpts that are not only illuminating in themselves, but embellished by anecdotes from Toop's close relationships with many of the artists. One of them is Brian Eno, who produced Toop's first recording in the late '80s. Eno's concept of ambient music as a floating landscape in the "Ocean Of Sound" as Toop follows their emanation out of the underground and into popular consciousness through the music of U2, Talking Heads, and others.

It's very funny indeed that provides Toop's blind spots. He has the elitist's

Canyon." Let's just hope moon fools a way to get on the fan. (Contact: 415-695-9222)

DOCUMENTARY

THE JOURNEY OF THE BUTTERFLY
Think Music

62 minutes, \$19.95
The images found in the poetry of children who lived and died during the Holocaust are still some of the most powerful reminders of the tragedy. The film "Journey" was inspired by the symbol of freedom lost by youngsters relegated to the Terezin ghetto in Czechoslovakia, which was immortalized in the 1958 "I Never Saw Another Butterfly" in a touching historical light. Narrated by "Good Morning America" co-host Charles O'Connell, it features a performance of the poetry collection by a children's choir coupled with complementary artwork created in the ghetto and recollections from ghetto survivors. One for parents to watch along with their own kids. (Contact: 800-465-1998)

INSTRUMENTAL

GUITAR METHOD IN THE STYLE OF THE ROLLING STONES
MVP Music

60 minutes, \$19.95
MVP's continuing series of instructional videos for beginning musicians pucker up with Curt Mitchell's detailed lesson in guitar playing in the style of the Rolling Stone. More than 50 riffs await the uninitiated, who will play along with a varied selection of songs culled from the past 30 years, including "Paint It Black," "Jumpin' Jack Flash," "Satisfaction," "Angie," "Hot Chick," and "Start Me Up." Mitchell's instruction is clear and concise and is aided by dia-

dislain for new age music that makes him blind to many of the obvious parallels and interconnections between new age and ambient. When new age is mentioned at all, it's in midis, generalized asides like "New Age nooding." Toop's dismissal of synthesist Steve Roach's techno-tribal explorations with lines such as "a false frontage polyrhythmic reduction of nature and myth" seems contradictory in light of his praise for the Fourth World fusions of trumpeter Jon Hassell.

The author also dismisses space music pioneers like Tangerine Dream and Klaus Schulze, whose hallucinogenic-driven synthesizer rhythms

and timbres have been the template for much contemporary ambient music and have often been sampled outright.

Biases aside, Toop has woven a thread through music that embraces the futurists and futurists. He wraps the Underground and Debussy. The velvet

grains and solid practical tips. Also new from MVP is "Guitar Method in the Style of The Eagles." (Contact: 800-667-5555)

MADE FOR TELEVISION

MYSTERY SCIENCE THEATER 3000
New Home Video

97 minutes each, \$19.95 each
Gravemy Pictures is preparing to release an abstract version of the popular TV series, and Rhino is right in the game with the release of its first three videos comprising feature-length programs. To absorb Mitchell's detailed lesson in pop, culture, science fiction, and on-target criticism of bad Hollywood "B" movies, "MST3K" has transcended its initial target audience and taken on a cult life of its own. Last retailers think they are in for a wild ride, but the fun was generated by the movie, be informed that the label plans to release no fewer than 20 programs on video.

VIDEO PRINT

THE OILBERT PRINCIPLE
By Scott Adams
HarperCollins
70 minutes (unrated), \$12

The first book Scott Adams offers the same kind of quirky, comic insight into bureaucracy and corporate politics that has made his comic strip "Dilbert" so popular. In a friendly, bemused, ironic tone, he discusses such topics as management decisions, sales and marketing, and focus groups. Talking about corporate downsizing, he notes that companies have tried to soften the blow with pleasant-sounding euphemisms: "1800—You're fired"; "1965—You're laid off"; "1990—You're downsized"; "1992—You're laid off"; "1994—You're terminated." Adams says he expanded this trend to continue, predicting such forthcoming phrases as "you're happy-satisfied," "you're experienced," "you're organma-zined." He expounds on his theory that "People are idiots when they make a difference such as that we're idiots about different things at different times. No matter how sure you are of your own way of doing any thing, you are an idiot." The audio comes packaged with a selection of Adams' "Dilbert" cartoons. This is a perfect gift for fans of the comic strip or those depressed and frustrated by conditions in their workplaces.

With an interview that includes Les Baxter and Miles Davis, John Cage and the Orb, not to mention more obscure names such as pheromones master John Oswald, Toop covers a lot of territory. However, his map is embellished by anecdotes from Toop's close relationships, he offers the caveat that his is "biased opinion, compromised by firsthand involvement."

"Ocean Of Sound" is the definitive book on this music, but one hopes it will begin the discussions that could result in that book and others. Meanwhile, we are fortunate to have a writer with dog's wit, knowledge, and easy readability to provide at least one path of navigation through those waters.

JOHN DILBERTO

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

U.K. Indie Retailers Forge Ahead Distributors Optimistic Despite Decline

This story was prepared by John Fretwell, senior editor of Music Monitor.

LONDON—Times may be tough for Britain's independent music retail sector, but that's not dissuading newcomers from taking the plunge, say key independent distributors and wholesalers, who report that 1995 is proving to be a buoyant year for budding new retailers.

There are no detailed statistics expected on the state of the independent sector until June, but the most recent figures from the British Phonographic Industry show that there was only a slight drop in the total number of independent stores between 1993 and 1994, 1,296 vs. 1,269.

However, with the rapid growth of such merchants as HMV new player Music & Video Club, and independents such as

Any's, industry consensus has been that the independent market (that of one or two retailers) has been on a steady decline. Retail consultant Verdet now estimates the independents' share of the music market to be slightly more than 8%.

The Verdet statistic was part of a recent report on U.K. music and video retailing that calculated that Virgin Or Price was market leader last year, with a 23.7% share, followed by HMV, at 13.9%, and Woolworth's, at 13%.

Notwithstanding that estimate of the indie's status, a more upbeat picture emerges from the suppliers. Alasdair Ogilvie, commercial director of leading national wholesaler THE, says the company opened roughly 500 accounts last year and more than 150 of these were with new independent retailers. "The same sort of rate of growth is happening this year," Ogilvie adds. "We see the independents as still being a very vibrant part of the market. There are inevitably casualties, but I don't think there are any more closing than there were two years ago."

"In certain areas where perhaps a W H Smith or an Our Price have closed," he continues, "people are seeing opportunities for new shops. There are also the more established independents, who are now looking to expand."

Stuart Persky, audio buyer at Golds, couldn't say exactly how many new independent accounts were opening each week, but concurs that business in the independent sector is healthy. "Our turnover is certainly well up, and as our existing customers aren't suddenly buying a lot more product, it can only be due to the new accounts that we are opening all the time," he says.

Unlike other distributors, Golds concentrates on the traditional audio/video retail sector, and Persky says that because the leading U.K. record companies are being increasingly careful about the creditworthiness of new accounts, a lot of independents' first parts of call remain the wholesale. "Once they are established,

they often switch to direct accounts, but we still manage to bank onto quite a few," he adds.

Independent distributors also have a closer relationship with new retailers entering the marketplace, and they too are optimistic about the state of this particular sector.

RTM GM Jim Greenough says, "We are now looking at whether we need to expand our sales side, and while that is not all down to the number of new accounts, it has played a

part. There are always going to be closures, but overall, the independent sector looks quite buoyant."

RTM intends to build on the success of its independent retail umbrella group, the Chain With No Name, and recently launched the first of what is intended to be a regular series of sampler CDs available only to members of the retail marketing group. The other big growth area for RTM has been the dance market, which has traditionally been served by small, specialist, wholesale distributors.

Tony Dockwood, GM at Vital Distributions, agrees, adding that business is aided because the close links being established between dance and traditional indie music. As far as the latter is concerned, he believes that the high-profile success of such acts as Blur and Oasis has been a boon. "We have certainly opened more new accounts in the past six months than we did in the previous year," he adds.

Flannick sales manager Chris Mashery was more cautious but could still see healthy signs of growth in the sector. "I wouldn't say there has been a surge, but things keep ticking over, and we are signing up new independents every week—some for audio, and some for our games software division."

Even the major labels are seeing positive signs in the independent market, John Pauson, commercial director at MCA, says there is still growth among independent dealers. "I find we are processing between



Rewarding Moment. Veteran U.S. broadcaster and recording artist Rufus Thomas, right, presents fellow American Paul Gambaccini with an award to celebrate the latter's 20-plus years of broadcasting in the U.K. The Radio Academy/Music Monitor Award for outstanding contribution to music radio was presented to Gambaccini April 17 in London (Billboard, April 27). Thomas was in the U.K. for a tour supporting his current Sequel Records album, "Blues Thang."

newsline...

SLOVAK IFPI officials were placing high hopes on a meeting of their respective Czech and Slovak boards, scheduled to take place in late April. Vladimir Kocandri, who heads both Monitor-EMI Czech Republic and Slovakia, says that "very important developments" were expected at the conference, which should pave the way for more major labels to join the Slovak IFPI and set up shop in Slovakia. EMI and PolyGram are the only two majors in the \$4 million market, which has a population of 5 million.

NIPPON COLUMBIA president Hiroshi Takano will serve as chairman of the Recording Industry Assn. of Japan for the next two years. He replaces Shogo Matsuo, president of Sony Music Entertainment (Japan), whose term as RIAJ chairman expired at the end of March.

SONY MUSIC Entertainment Australia continues its hot streak (Billboard, March 23) by accounting for five of the country's top six albums in the Australian Recording Industry Assn. charts for the week ending Sunday (28). The titles are by Rage Against The Machine, Oasis, Neil Diamond, the Presidents Of The United States Of America, and Celine Dion. The No. 1 album, however, belongs to Warner Music: Alaris Morissette's "Jagged Little Pill."

A NEW STUDY of Pacific Rim music markets has been published by the U.K.'s Financial Times. "The Asia-Pacific Music Business," written by Phil Hardy and Dave Laing, reports on 13 markets and offers a regional overview and corporate profiles of leading music-related companies doing business in Asia.

Singles Boost Dutch Market

AMSTERDAM—After posting declining revenues in 1994, the Dutch record market moved ahead modestly in 1995, reporting an increase fueled entirely by the renewed vigor of the single.

At retail values, total record sales in 1995 were worth 1.14 billion guilders (\$600 million), up 1% over the previous 12 months. The 4.5 million units sold represent a 5% increase on 1994's total.

The Dutch market is now the fourth largest in Europe—behind Germany, the U.K., and France—and the eighth largest in the world. CD-player penetration is one of the world's highest, at 71% of households.

According to Dutch labels' body NVPI, the fact that units rose by a greater percentage than market value is a function of the continuing growth of the

(Continued on page 30)

COGNAC GROUND THE ULTIMATE CELVIC ALBUM



PRODUCED BY DONAL LUNNY
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premier

EXCLUSIVE NEW RECORDINGS BY
BONO & ADAM CLAYTON
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ANDY IRVINE
BRIAN KENNEDY
DAVY SPILLANE & DONAL LUNNY
CHRISTY MOORE
SINEAD O'CONNOR
LIAM O'NEILL
SHARON SHANNON

EYE Q RAISES GLOBAL DANCE INTELLIGENCE

(Continued from preceding page)

inally picked up by Eye Q via specialist import shops in urban centers, and both feels that the tie-in with Warner is important. "The value of support from such a respected major cannot be underestimated," says Roth, who has strong ideas on why his buy has rec-

ed on to lead the way for our mask." Both cities—Los Angeles, Miami, San Francisco, and New York as hotbeds of activity, but new specialist retailers are springing up in every state. "Alaskans like good dance music too," he reports.

The company has produced product specifically targeted at the U.S. market. A special edition of Hard-floor's "Da Dams" (Noise/Punk") was created for the U.S. with two extra tracks and different cover art. It sold more than 10,000 units in its first five months of release.

Both points to an important medium on which the company's product is appreciated. "College radio loves it," he states. "Nearly every campus radio has a techno show. One member of the U.S. staff is dedicated to keeping [the stations] aware of our new releases."

RECORDS

ords. These include "club bids and disaffected former rock fans who have grown tired of plain-shirt complaint rock, together with other incipient types who might buy anything that represents an innovative and exciting alternative to big-league rock product. These are the people who can be counted

SPAIN'S PERENNIAL FLORES

(Continued from preceding page)

stay at the top of the charts for some time.

The Flores tragedy, in which Lolita died after a long fight against cancer and a devastated Antonio accidentally died from an alcohol and drugs overdose, stunned Spain. The events soon took on a mystical air as Lolita and Rosario spoke of their family spirit uniting in the distant sky.

On her album's liner notes, Lolita writes, "My dear brother Antonio, you awake somebody inside me that I did not know was there. You believed in me and convinced your friends to make this record... ES. Give lots of kisses

to Mama." Before a showcase in Madrid, Lolita says, "Mostly, I have changed a lot. It might seem that I've gone from one extreme to the other, that before I was only known for singing little love ballads as my mother's side. But that makes me proud with the death followed by my [marital] separation."

Irritated by comparisons made between her music and Rosario's, Lolita adds, "I think that the Spanish music is completely different. People say she is the gypsy cousin of Leny Kravitz. I think I am more like Antonio."

BOX REIGNITES REUNITED SEEKERS

(Continued from preceding page)

picked it up for prime-time national reach, which will probably generate another cut for the video. It's like time has stopped."

This is quite an achievement for a conservative-looking acoustic group heavily influenced by the Weavers and once described as "so pop to be folk, too folk to be rock, and too talented to be dismissed as merely middle of the road." Still, the group notched up two No. 1 and two Top 3 British hits, three top three British albums, two top five American hits, and an Oscar nomination.

The deep-rooted affection for the group was expressed in the early 1960s when the original quartet—which had not been in the same room for 25-years—made national headlines by agreeing to reform. The instruction book, 100 silent dates produced by first Michael Coppel and then Paul Dainty, grossed nearly \$5 million (Australian \$8.9 million) and was followed by a series of concerts in the U.K. and Europe.

Officially designated in 1987 as Australians of the Year, they were again honored by their country at the end of 1995 when they were inducted into the Australian Rocker's Industry Hall of Fame by a former chart contemporary, Peter Asher.

Box has definitely come to an end (although a final "big bang" has not been ruled out). Durham is using the momentum to further his solo recording career, but says he might be reactivated on A&M in the '70s, and resumed

U.K. INDIE RETAILERS

(Continued from page 15)

two 1994 EMI albums, "Let Me Find Love" and "The Sirens' 25th anniversary tour in 1995 brought the act to the U.K. where its compilation "A Carnival Of Hits" went gold, selling more than 140,000 copies, according to EMI Press.

During this visit, Durham signed her solo deal with EMI, and her new "Mona Lissa" album was released in the U.K. by EMI Parlophone. "That is quite a coup," produced by Gus Dudgeon at Abbey Road, it includes covers of Bob Dylan and Byrne songs and a version of Gallagher & Lyle's "Heart On My Sleeve," which has been released as a single and was performed—via satellite from Sydney Harbor—on the U.K.'s "Good Morning Britain" television show. Durham will undertake a U.K./European concert tour in May.

A&M'S MASSIVE SHIRT SLEEVES

After years of A&M Island/Torino here into nine months ago, John Reid inherited a small but impressive domestic roster that included Janis Arden, Ashley MacIsaac, Basia Bares, the Death Boys, and Big Sugar. His A&R strategy has been to keep the company's roster steady and focused, green-lighting only those acts capable of selling globally.

"There's no rush for us to expand. I want to keep the roster the smallest and the most eclectic of the major labels [retailers here]. We're only signing acts we believe in and that can sell overseas. I'm not interested in acts who would sell gold or platinum records in Canada alone." Reid signed Vancouver-based young punk band Another White Male and has signed a Canadian distribution agreement with MacIsaac's Masses/Short Sleeves, former Turtle Records label, which includes Gaelic singer Mary Jane Lamond.

"We're now catering to developmental acts," says Reid. "We're looking for acts, committing to them long-term, to give them time to grow."

Canada Nice Alternative For Reid

A&M/Island/Motown Prez Is Keeping Roster Small

By LARRY LeBLANC

Says Jones, "I'm finding John valuable because of his extensive U.K. and European contacts. He seems to know everybody who's anybody, even talking to Ashley [at A&M U.S.] either I enjoy working with him. He's very direct."

According to Reid, MacIsaac's album has sold 60,000 units in Canada. "What has been most satisfying has been Ashley going to [Cambridge] radio and selling records," says Reid.

A&M Canada is gearing up for the June 4 release of "18 Until I Die," the new album by one of Canada's best-known artists, Bryan Adams. "He's Canada's biggest musical export, period," says Reid. "Also, domestically, his catalog sales are monstrous, week in and week out. For the new album, there will be a heavy print campaign and heavy outdoor advertising. TV, radio, and time-bays. We'll do a couple of days of press and promotion with Bryan, and hopefully, we'll have a big opening in the U.S. We're looking for single [The Only Thing That Looks Good in Me Is Me] May 8 that will re-establish him in this market as a rocker."

The label is also setting up Soundgroup's "Down Dog" (the single, due May 2), which Reid expects to ship platinum (100,000 units).

Reid adds that A&M is working the Gin Blossoms' "Seaside" (reissues, "I'm Sorry" and Sting's "Mercury Falling," "We're at 80,000 records [in Canada] so far with Sting, which I'm pleased with," says Reid. "It's going to be a big record. We're also in good shape with the Gin Blossoms. We've done about 65,000 records. We're just about to come out with the second single [Dec. 30], and we need to get the band here to tour."

Reid believes interested in working in entertainment, while staying in business degree and acting as social entertainment coordinator at Trinity College in Dublin in the late '80s. Established in 1981 to train young men for the Protestant ministry, Trinity has been the focal point of Ireland's new wave and punk music scene since the Clash played there in 1977. It was the first Irish independent ground Turkey bar that U2 first played.

"New wave and punk groups were attracted to the university in droves, signed albums, and their acts were listed in front of an appreciative audience," Mark J. Prendergast wrote about the period in his 1987 book "Irish Rock."

There was a renaissance of Irish music then that was fantastic," says Reid. "It came on the back of Thin Lizzy and the Boomtown Lads and while U2 was becoming the biggest rock band in the world in 1981, it was a young man from the Protestant Park race course, my tutor came to see if I was coming back to college to complete my honors degree," says Reid. "I went to train young men for the Protestant ground around the office, [the tutor] said, 'Well, you seem to be enjoying this.'"

Instead of returning to Trinity in 1982, Reid founded a touring company and managed two Dublin-based groups,

Silent Running and Cactus World News. "If you want a career in the music industry, one of the greatest backgrounds is being on the road," he says. "You see the differences in markets, and you see different ways of doing business. You also see the value of touring."

Reid's roots in the music industry and Def Jam Records owner Russell Simmons in a London nightclub led to handling several 1986 Def Jam tours in the U.K. and Ireland, and he was hired in 1986 to head the European operations of Simmons' management company, Rush Productions. The firm's roster included LL Cool J, Public Enemy, Run-DMC, and the Beastie Boys in 1988.

Reid left to take a job in London Records' international department; he eventually became the label's international marketing director, the non-UK marketing director.

Contrasting his working experiences in the U.K. and Canada, Reid says, "With similar retail, radio formatting, and geography, the Canadian market is closer to that of the U.S. The U.K. is a single-oriented market that uses commercial singles to sell records at the early stages of the non-UK marketing effort."

With Canadian mainstream radio programmers largely ignoring alternative acts, Reid says, it has been difficult to establish footholds for alternative new groups in Canada. However, he adds, changing attitude toward alternative music by album rock programmers is leading to more airplay for the genre.

Reid says, "Canada is probably the biggest market in the world, per capita, for the Cranberries, yet they've had the least airplay in Canada. However, he adds, changing attitude toward alternative music by album rock programmers is leading to more airplay for the genre.

Reid says, "Canada is probably the biggest market in the world, per capita, for the Cranberries, yet they've had the least airplay in Canada. However, he adds, changing attitude toward alternative music by album rock programmers is leading to more airplay on the single [Stations], out March 27 than we've had on every Cranberries single combined in Canada."

"Rock radio in Canada is finally coming back," Reid says. "It's a good sign. It's a dead format. Thank God they are realizing that what was alternative is now the mainstream in rock and, in fact, pop."

MAPLE BRIEFS

AFTER DEPARTING three years ago, Newt Records has returned to EMI Music Canada for distribution. Under the two-year agreement, EMI will also handle domestic manufacturing for the Vancouver-based independent.

ALANIS MORISSETTE'S Mavrick album "Jagged Little Pill" and Hootie & the Blowfish's Atlantic album "Cracked Black" have been certified double by the Canadian Recording Industry Assn. for Canadian sales in excess of 1 million units.

APPOINTMENTS: Ken Wells has been appointed VP/GM at PolyGram Group Canada Distribution; producer Chris Wardman has been named A&M manager at BMG Music Canada. At the Canadian Music Reproduction Rights Agency, Fred Merritt has been named director of licensing.

HITS OF THE WORLD

CONTINUED

NETHERLANDS (Dutch)		SINGLES	
THIS LAST	WEEK/WEEK	THIS LAST	WEEK/WEEK
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2	2	2	2
3	3	3	3
4	4	4	4
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ALBUMS			
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BELGIUM (French)		SINGLES	
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ALBUMS			
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SWEDEN (D)		SINGLES	
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ALBUMS			
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PORTUGAL (Portuguese)		SINGLES	
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NEW ZEALAND (NZ)		SINGLES	
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SWITZERLAND (Media Control Switzerland)		SINGLES	
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FINLAND (Suomi/Finnish)		SINGLES	
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ALBUMS			
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CHILE (Mapuche)		SINGLES	
THIS LAST	WEEK/WEEK	THIS LAST	WEEK/WEEK
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MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SWEDEN: Modern rock from Sweden has been making inroads in the international marketplace for some time, especially in the U.K. The Cardigans have scored three top 40 singles there, compatriots Salt and Waale are building fan bases, and the Wannadies recently entered the top 30 with the rousing "You & Me Song." But the most unexpected news from Sweden are likely to be female singer/songwriters. Sophie Zelmani has had three hit singles in her home country and was nominated for two Swedish Grammys, winning in the category of best new comer. Her self-titled debut album, released in Sweden last summer, has performed well not only there but in Japan, where sales have exceeded 50,000 units. Columbia Records is now championing the acoustically based, often retro-inspired Zelmani in the U.K., where she played a media show case at Sony's London offices in March. Her single "Always You" was released April 15; the album is due June 3. Rebecca Törnqvist, meanwhile, has always enjoyed platinum success in Sweden and will soon be launched by EMI in the U.K. and U.S. Törnqvist, whose father worked for UNICEF, grew up in Africa and studied at the Music Conservatory in Stockholm with East-West artist Stina Nordenstam. Törnqvist's jazz-tinged pop album "Good Thing" is due for August release in the U.S. and U.K. It was compiled by Törnqvist from her previous two demo tapes. The title track will be released as a U.K. single May 27. PAUL SEXTON

GERMANY: Germany has failed to qualify for this year's Eurovision Song Contest, to be held in Oslo May 18. This unusual turn of events has lent added emphasis to the Wahre Grand Prix (Real Grand Prix), a local contest for schlager music, which has achieved cult status since its inception here four years ago. This year, the event will air on Germany's second TV channel, ZDF, at prime time. The contest, which features 11 artists, and a companion CD featuring tracks by all 14 participating artists will be released on the Transmut/BSC label, licensed to EMI Electrola in Cologne. Schlager, which literally means "hit," is a schmaltzy type of music sung in the German language that encompasses both ballads and uptempo numbers. International stars whose music reflects the original values of schlager include Connie Francis and Cliff Richard, both of whom have recorded German-language songs. More recently, however, the genre has evolved to include various crossover styles such as pop/schlager, country/schlager, and folk/pop/schlager. The Wahre Grand Prix, which is the brainchild of schlager fan Conny Susi Prem, owner of Transmut Entertainment, was inaugurated to provide a platform for up-and-coming singers and songwriters. The contest is undertaken in a rare, light-hearted way which may partly explain its growing popularity, and it aims to provide a genre which fulfills impulses rather than adhering to the rigid structures of the past. ELLIE WIKENK



AUSTRALIA: A hot new singer at the Melbourne Open, German tennis champion Monica Sele visited the headquarters of studio and record label Studio 52, where she went to meet four-piece pop act the Young Elders. She thanked the members of the group personally for recording their song "Fly Monica Fly." The number was actually written two years ago for a girlfriend in distress, but Sele's coaxed the track as a motivating influence when the star was practicing for her comeback after being stabbed in the back by the unnamed fan of a rival. After saying her thanks, Sele raised another kind of racket, a musical drama on a jam session with the Elders that was filmed for a video. Commenting on Sele's abilities as a percussionist, a studio representative joked, "Her rhythm is much better directed at furry balls, but no one minded." CHRISTIE ELIENK

IRELAND: "Danny Boy" is the all-time favorite Irish song, according to a poll conducted by RTE Radio 1's "The Gay Byrne Show," which boasts 500,000 listeners a day. Voters were asked to nominate only songs, not particular versions, and the choice of music reflected the show's mature listeners. Songs about places dominated the poll ("Galway Bay," "Fields Of Athenry," "Rose Of Tralee," and "Mountains Of Mourne"), and only three of the top 15 were by contemporary composers: "The Town I Loved So Well" (Phil Coulter), "The Rare Old Times" (Peter St. John), and "Riverdance" (Bill Whelan). KEN STERNAY

SPAIN: For three days, Barcelona will again become the capital of electronic music and related multimedia, when the third edition of SONAR, the International Festival of Advanced Music, takes over the city June 13-15. A forum for all kinds of electronic music and cutting-edge audio-visual technology, the event promises an extensive program of activities, including performances by the cream of the ambient/techno scene, conferences, debates, multimedia installations, and a wide spectrum of exhibitors, among them labels, specialized media outlets, and distributors. Approximately 12,000 attendees are expected. In addition to concerts in the main exhibition area, there will be nighttime activities, which will take place in a 2,000-capacity tent on a hillside overlooking the city. Local acts—including Frogmen, Protozone, and Besonic—will perform alongside Ken Laib, Green Velvet, Columbia Records' Gortiva, Alea Empire, and Autepch; DJs already confirmed are Dave Clarke, Jeff Mills, Deep Space Network, Josh Wink, and Richie Hawtin. An ISDN-linked concert is also planned. TERRY BENNE



Update

LIFELINES

BIRTHS

Boy, Noah Joseph, to Cliff Chenfeld and Chana Gandal, March 21 in New York. Father is co-owner of Razor & Tie Music.

Boy, Jasper Kieran, to Brandon Lown and Laura Sobolewski, March 31 in Naperville, Ill. Father is assistant manager at Music Warehouse.

Girl, Rachel Cole, to Laura Engel and

Jimmie Wood, March 31 in Los Angeles. Mother is an artist manager; father is a musician.

Boy, Clayton Jordan, to Michael Ehrlich and Lisa Frank-Ehrlich, April 6 in Los Angeles. Father is an independent record producer; mother is A&R coordinator at Columbia Records.

Girl, Kelly to Brian and Gill Douglas, April 10 in Greensboro, N.C. Father is

PD of WJMH there.

Girl, Georgia Tatam, to Jill and Harry Connick Jr. April 17. Father is a recording artist for Columbia Records.

MARRIAGES

Sabrina "Eady" Shelton to Thomas Wheeler, April 6 in Cleveland. Bride is Midwest regional promotion and marketing manager for Independent National Distributors Inc.



Caring for Babies. Priority Records recently presented a check for \$25,000 to Caring for Babies with AIDS (CBA). The donation consists of part of the proceeds from sales of "eternal-E," a posthumous greatest-hits album by Eric "Easy-E" Wright, who died last year of complications from AIDS. Shown, from left, are Dr. John Sealy, president, board of directors; CBA; Paula Poundstone, comedian and CBA board member; Art Jaeger, GM, Priority; and Harriet Brown, director of development, CBA.

GOOD WORKS

artist compilations. STV plans to release a song, "Violence," written by Susan Reeves and David Angel, soon. For details on song submissions, STV literature, or information about the educational book "A Teenager's Guide To Surviving The Teenage Years," call 800-272-8966.

CHARITY'S HARVEST: Putumayo World Music is celebrating the 20th anniversary of its sister company,

Putumayo Clothing, with a World Music Fashion show Tuesday (30) at the Winter Garden at New York's World Financial Center to benefit Second Harvest, which collects food for the needy from restaurants. The event, which runs 5-8:30 p.m., will also preview the company's "One World: The Global Video Collection." Admission is \$10 as a donation to Second Harvest. Contact: Aliza Rabinoff at 212-447-0077.

JOBS SITE: Since the debut of Paj's World Wide Web site on the Internet (<http://www.71up.com>), more than 6,000 applications have been received for 14 summer jobs in the music industry that the company is sponsoring. 71Up is now looking to target youth culture, running job descriptions and applications in its "Job 7Up" section. The company will supply housing, transfer costs to and from the city where the job is located, and a salary. All applications must be submitted by Wednesday (1), and the selected job recipients will be notified by May 15. The jobs will cover the period of time beginning June 3 and ending Aug. 3. Participants include Atlantic Records, TVT Records, booking agencies, management firms, and alternative music clubs. Contact: Lois Najarian or Michael Steinberg at 212-338-7728.

A MESSAGE IN SONG: The "Face The Music" campaign of Stop the Violence, a nonprofit group sending messages of anti-violence through music and music videos, is looking for material from recording artists who wish to contribute a song to future multi-

SINGLES BOOST DUTCH MARKET

(Continued from page 45)

single and the success of mid-price CDs. Indeed, the album market shows a 1% decrease in revenues, to \$828.7 million. In the singles market, where a revival began in 1988, unit sales have grown from 6.7 million two years ago to 7.9 million last year.

Another success story is the increasing share of the market taken by Dutch productions—up from 20% of total value in 1984 to 29% last year. Five of the top 10 best-selling albums here last year were Dutch; the best-selling international album was Bruce Springsteen's "Greatest Hits," which was No. 5 for the year.

Théo Roos, chairman of PolyGram Holland and NVPI, says, "The popularity of the single is not limited to the dance market. A large number of big top hits last year; increased marketing of single releases, and special exposure of the format at retail have fueled the former's popularity."

Roos adds, "The increased importance of national reporters reflects structural changes in the Dutch market. The industry as a whole invests more in Dutch talent than ever before, and the media in general shows greater interest in Dutch music."

MICHAEL BAKER

JUDGE RULES AGAINST CONNICK IN SUIT

(Continued from page 39)

ony Award for best song for "A Wink And A Smile," which he wrote with Marc Shaiman for the hit film "Sleepless in Seattle."

In dismissing all but one of Connick's claims, Cedarbaum ruled that because there was no written agreement with regard to the 12 songs Connick and McClean co-authored for "She," the arrangement was not in conformity with Section 204(a) of the Copyright Act, which requires a signed written agreement to effect a transfer of copyright ownership.

That mandate is to avoid the inadvertent transfer of an author's rights, according to Jonathan Davis, a New York attorney who represented McClean. Cedarbaum also disagreed with Connick's argument that the songs were "derivative works" based upon "poems" provided by McClean, which would have given Connick a way of paring his claims without a contract.

Papa's-June had also argued that Section 204(a) does not apply to transfers between the authors of a joint work, but Cedarbaum found that Section 204(a) does not contain language exempting such transfers.

Papa's-June, she said, had not presented "any authority that transfers of copyright ownership by their co-owners who are not joint authors are exempt from the requirements of Section 204(a). And there is nothing in the language of the Copyright Act which suggests that transfers between co-owners who are joint authors should be treated differently.

Cedarbaum also rejected Connick's argument that McClean's acceptance of two checks for 30% of the royalties was sufficient written agreement. Thus, Cedarbaum ruled that McClean was entitled to a traditional 50/50 split in royalties generated by "She."

In addition to "She," Connick and McClean wrote songs for two previous albums, 1969's "We Are In Love" and 1991's "Blue Light, Red Light." The 1970 royalty-split arrangement for those works was covered by written agreements between Papa's-June and McClean. It is estimated that as much as \$200,000 in further royalties would be due McClean if Cedarbaum's decision stands.

The songs on "She" followed a cre-

ative pattern established by Connick and McClean while writing songs for the two previous albums, according to Cedarbaum. McClean submitted "poems" to Connick, who would then rewrite some of the words to "make them singable" and compose the music.

On Connick's allegation that McClean had fraudulently renegeed on a 70/30 royalty split, Cedarbaum noted that most courts have held that a contract claim cannot be converted into a fraud claim by alleging that the promisor intended not to fulfill the contract when it was signed. "The complaint does not allege a fraud claim that is sufficiently distinct from the breach-of-contract claim," Cedarbaum says.

The judge, however, granted Papa's-June permission to file an amended complaint within 30 days alleging claims other than fraud to the extent that "it has a good-faith basis upon which to allege that there was an enforceable agreement concerning the collection and distribution of royalties for the jointly written songs on the 'She' album."

IRV LICHTMAN

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1615 Broadway, New York, N.Y. 10018.

APRIL

April 29, Entertainment Law Panel, presented by NARAS Chicago chapter and Columbia College, Chicago, 312-786-1121.

April 29-May 1, Billboard's 7th Annual International Latin Music Festival, Hotel Intercontinental, Miami, 212-339-5002.

MAY

May 1-5, Impact Super Summit Conference, Orlando/Heav, Nashville, 215-646-9081.

May 2, Third Annual Interactive Games Update Briefing, benefiting the Irvington Institute, Wallace Hall, New York, 212-758-2820.

May 3-4, Rap Sheet's Hip-Mop Cases 2, Capitol Hill, Washington, D.C. 310-399-9000, extension 175.

May 8, World Music Awards, Monte Carlo Sporting Club, Monte Carlo, Monaco, 33-93-25-4369.

May 8-10, Marketing With Country Music, Orlando/Heav, Nashville, 615-244-2840.

May 11, "Lies: On The Internet From A Technological, Music, And Legislative Perspective," presented by the National Music Publishers' Forum, Hollywood, Fla., New York, 212-370-5200.

May 11-14, 10th A&R Convention, Bala Cynwyd, Coppenhagen, 32-345-7711; fax 32-3-245-3419.

May 14-18, MIDEM Asia, Convention & Exhibition Center, Hong Kong, 212-689-4200.

May 16, Fantasy vs. Reality: Recording & Publishing Deals, presented by Women in Music, Mid. New York, 212-459-4508.

May 15-17, Retailing Licensed Merchandise Conference, Mid. Atl. America, and Hotel Solihol, Minneapolis, 212-941-0099.

May 16-18, CES: Electronic Entertainment Expo, L.A. Convention Center, Los Angeles, 800-315-1133.

May 17-19, SPARS Business/Technical Conference, presented by the Society of Professional Audio Engineers, various locations, Los Angeles, 800-771-7273.

May 22-26, MIRD Convention, Omni Inter-Harbor Hotel, Baltimore, 800-633-0946.

May 23-25, CES Orlando... Digital Destinations, CES Healthcare, CES Specialty Audio & Home Theater, various locations, Orlando, Fla., 703-907-7000.

May 30, Steven L. Ross Humanitarian Award Dinner, honoring Edgar Bronfman Jr., presented by the entertainment and music industries division of the UJA-Federation of New York, Waldorf-Astoria,

New York, 212-836-1125.
May 31-June 2, Music, Money & You: Inside Songwriting And Indie Recording Conference, New Suffolk Marriott Hotel, Amherst, N.Y. 800-285-8481.

May 31-June 2, Route 130 Music Conference & Festival, Richmond Marriott Hotel, Richmond, Va. 804-358-6296.

JUNE

June 3, American Jewish Committee's Music Division Human-Relations Award Dinner/Bazaar, honoring Barry Cohen, Bridgewater, N.J. 212-751-4000, extension 338.

June 4-7, Broadcast Asia '96/Professional Audio-Video '96, World Trade Center, Singapore, 65-338-4747; fax 65-339-9500.

June 13, T.I. Martini Foundation For Leukemia Cancer, And AIDS Jimmy Jam and Terry Lewis, Ivory Fisher Hall, New York, 212-246-1818.

June 14, Audio Publishers Assn. Conference, Hyatt Regency Hotel, Chicago, 310-312-6545.

June 17, MIA L.A. Open, Mix magazine and Mir Foundation for Excellence in Audio, Knollwood Country Club, Los Angeles, 510-439-6149.

June 18, 1996 Entertainment Industry Conference, Century Plaza, Century City, Calif. 415-802-8271.

June 20, Copyright Myths, Folklore & Mysteries, presented by Women in Music, Mid. New York, 212-459-4508.

June 27-29, 14th Annual Rock 'N' Charity Conference, presented by the T.I. Martini Foundation and Neil Bogart Memorial Fund, Los Angeles, 310-312-6545.

June 29-29, Fourth Annual Karis' Entertainment Seminar, Marriott Marquis, New York, 212-662-3344.

JULY

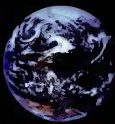
July 10-13, Video Software Dealer's Assn. Annual Convention, L.A. Convention Center, Los Angeles, 800-955-8732.

July 17-19, Billboard's Third Annual Dance Music Summit, Chicago Marriott Downtown, Chicago, 212-459-5002.

FOR THE RECORD

The name of one of the producers of the rock opera "Rent" was misspelled in a story in the April 27 issue. The correct spelling is Jeffrey Seltzer.

INTERNATIONAL



LATIN
MUSIC



CONFERENCE

Billboard
'96



We proudly salute our winners at Billboard's
International Latin Music Awards

- Pop Album of the Year, Female "Dreaming Of You": Selena
- Regional Mexican Hot Latin Track of the Year "Tú Sólo Tú": Selena
- Regional Mexican Hot Latin Video of the Year "Tú Sólo Tú": Selena
- Regional Mexican Album of the Year "Cómo Te Extraño": Pete Astudillo

¡Felicidades!



Latin Music conference

¡Qué Viva La Música!

Billboard Strikes Up The Bandas For Its Seventh Latin Music Conference

BY JOHN LANNERT

The underlying theme of Billboard's Seventh Annual International Latin Music Conference is "Let the music do the talking."

This year's three-day conclave, which runs April 29-May 1, at the Hotel Intercontinental in Miami, will boast more musical performances than any previous Billboard confab.

Fourteen acts will play evening showcases on Monday and Tuesday. On Wednesday afternoon, three singer-songwriters will perform during afternoon acoustic program. And on Wednesday evening, during Billboard's Third Annual Latin Music Awards, no fewer than four awardees are scheduled to entertain the audience with material from their winning albums or videos.

TO EDUCATE AND ILLUMINATE

To be sure, Billboard's International Latin Music Conference—the longest-running conclave of its kind—has not neglected its duties as a crucial vehicle for the exchange of ideas and solutions for the Latino music industry.

On April 30, Ralph Peer, chairman/CEO of venerable music-publishing company peermusic, officially kicks off the conference with a keynote address titled "Latin Music—Today & Tomorrow."

Peer is expected to address vital issues affecting the fast-growing Hispanic music-publishing business, such as royalty transactions between different countries, the impact of technological advances on the publishing industry and the importance of a non-recording songwriter in the Latino industry. A brief question-and-answer session following Peer's discourse will further explore the nuances and trends in the Latino music-publishing business.

Additional dialogue will be stimulated, as well, during Billboard's two panels: "Contracts & Negotiations: Navigating The Legal Waters Of The Latin Music Industry" and "The State Of Tejano Music."

Topping off the conference on Wednesday will be Billboard's Third Annual Latin Music Awards. Hosted by acclaimed actor Michael DeLorenzo ("New York Undercover"), the ceremony will be held for the first time at Miami's revered Gusman Center for the Performing Arts.

Reflecting the growth of the Latino music industry, Billboard's Latin Music Awards have expanded. This year 33 trophies will be presented, and new categories include publishing and dance music.

Moreover, three special kudos will be handed out at the awards show: "El Premio Billboard" is awarded this year to Puerto Rico's renowned singer/songwriter José Feliciano; the Hall of Fame award is given this year to Mexico's singer/songwriter extraordinaire Juan Gabriel; and Billboard is feting global superstar Gloria Estefan with the "Spirit Of Award" which is bequeathed to a recording artist who has volunteered to give time and effort to humanitarian causes and projects.

Of course, during the awards show there will be plenty of music. Scheduled to appear is a sparkling, diverse bill featuring Feliciano, Tejano singer/songwriter star Pete Astudillo, Cuban roots-queen Albita and Spain's highly regarded rock group Héroes Del Silencio.

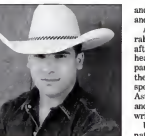
The lineup of artists playing at the conference's evening showcases and afternoon set promises to be as wide-ranging as the group of stars appearing at the Latin Music Awards show. Booked to appear at the Monday evening showcase—sponsored by CD/tape manufacturer



Ralph Peer II is the '96 keynoter.



Awardees and performers include Cuban queen Albita.



Tejano star Bobby Pulido is among showcase artists.

AmericDise—are budding Tejano star Bobby Pulido; prominent Argentine rock group La Portuaria; three strong Colombian pop/rock acts, Sorya, Aterciopelados and Shakira; a hip-hop/salsa group called DLG; and high school mariachi pop upstart Nydia Rojas.

The April 30 showcase, sponsored by U.S. performance-rights society ASCAP, boasts three star acts—the pop/soul vocal crew Barrio Boyz, Tejano pop band La Diferencia and Mexican rock group Fobia—along with pop/triplet ensemble Super Cuban All-Stars and two fine (and unsigned) Latino rock acts, Pepe Alva and Puya.

As if that were not enough music to satiate the most rabid enthusiast, Billboard is debating on Wednesday afternoon "Writers In The Round," an unplugged set headlined by accomplished singer/songwriters accompanied only by guitar—and perhaps a tale or two about the hits they have authored. Warner/Chappell Music is sponsoring "Writers In The Round." Set to perform are Astudillo, Warner/Chappell songsmith Fernando Osorio and peermusic's sought-after backing vocalist and songwriter, Mary Lauro.

Undoubtedly, Billboard's Seventh Annual International Latin Music Conference is emphasizing harmonies and melodies over discussions and resolutions.

After all, it could be argued that if a picture says a thousand words, then surely music must communicate a thousand emotions.

So let the music play! ■

Winners Of The Billboard Latin Music Awards

POP

ALBUM OF THE YEAR

Male: "La Carretera" Julio Iglesias (Sony)
Female: "Dreaming Of You" Selena (EMI Latin)
Group: "Por Amor A Mi Pueblo" Marco Antonio Solís Y Los Bulld (Fonovisa)
New Artist: "Enrique Iglesias" Enrique Iglesias (Fonovisa)

HOT LATIN TRACK OF THE YEAR

"Vueheme A Querer" Cristian (Melody/Fonovisa)

TROPICAL/SALSA

ALBUM OF THE YEAR

Male: "Tolo A So Tiempo" Marc Anthony (RMM)
Female: "Abriendo Puertas" Gloria Estefan (Epic/Sony)
Group: "Los Duendes Del Swing" Los Hermanos Rosario (Karen/PolyGram)
New Artist: "No Se Parece A Nada" Albita (Crescent Moon/Sony)

HOT LATIN TRACK OF THE YEAR

"Te Conozco Bien" Marc Anthony (RMM)

REGIONAL MEXICAN

ALBUM OF THE YEAR

Male: "Como Te Extraño" Pete Astudillo (EMI Latin)
Female: "Joyas De Dos Siglos" Ana Gabriel (Sony)
Group: "El Ejemplo" Los Tigres Del Norte (Fonovisa)
New Artist: "Eliða Y Avante" Eliða Y Avante (Sony)

HOT LATIN TRACK OF THE YEAR

"Tu Sólo Tú" Selena (EMI Latin)

HOT Latin Track Artist Of The Year:

Selena (EMI Latin)

Rap Album Of The Year:

"Clas 555" El General (BMG)

Pop Rock Album Of The Year:

"Cuando Los Angeles Lloran" Maná (WEA Latina)

Contemporary Latin Jazz Album Of The Year:

"Arturo Sandoval & The Latin Train" Arturo Sandoval (GIP)

Latin Dance Single Of The Year:

"Abriendo Puertas" Gloria Estefan (Epic/Sony)

Latin Dance Album Of The Year:

"Macarena Mix" Various Artists with Los Del Rio (Arista/BMG)

Songwriter Of The Year:

Marc Antonio Solís (Fonovisa)

Publisher Of The Year:

BMG Songs, Inc.

Publishing Corporation Of The Year:

BMG Music Publishing, Inc.

Producer Of The Year:

Marc Antonio Solís (Fonovisa)

VIDEO OF THE YEAR

Pop: "No Encuentro Un Momento Por Olvidar" Miquel José (WEA Latina)

Rock: "La Chispa Adecuada" Héroes Del Silencio (E1 Dorso/EMI Spain)

Tropical/Salsa: "Abriendo Puertas" Gloria Estefan (Sony)

Regional Mexican: "Tu Sólo Tú" Selena (EMI Latin)

Latin Music Conference

Billboard's Latin Awards Show Becomes MAS GRANDE, MAS BUENO

BY JOHN LANNERT

In its third year, Billboard's Latin Music Awards show has become bigger and better than ever. With the addition of eight new awards, the ceremony now offers 33 trophies, including pioneering categories in songwriting, production, publishing and dance music.

Interest in Billboard's Latin Music Awards has mushroomed, as well, from industry insiders and music fans alike. Therefore, Billboard will stage its Third Annual Latin Music Awards for the first time as a public event. It will take place May 1 at Miami's historic, 1,800-seat Guggenheim Center for the Performing Arts.

This year's list of awardees was topped by dearly departed idol Selena and multi-faceted superstar Gloria Estefan, each of whom won four kudos. Selena has won more Latin Music Awards (10) than has any other artist.

Estefan won in the debut category Latin Dance Single Of The Year, as well as earning two trophies in the Tropical/Salsa category. Miami's beloved homegirl also was named recipient of the inaugural Spirit Of Hope Award, which is given to a recording artist who voluntarily contributes time and effort to civic activities or humanitarian projects.

Famed singer-songwriter Marco Antonio Solís follows with three trophies, including two awards in the newly created Songwriter Of The Year and Producer Of The Year categories. The only other artist to win more than one award is Marc Anthony, who triumphed in two tropical/salsa categories.

Both of the two new publishing categories were won by BMG. Of the 20 award-winning recording artists, only five were repeat winners from last year: Selena, Maná, Arturo Sandoval, El General and Leo Tigras. Del Norte, Two sets—Maná and El General—were "three-peat" winners in their respective pop/rock and rap categories.

Here are brief profiles of this year's winners.

ALBITA

The standout showcase performer last year at Billboard's Sixth Annual International Latin Music Conference, this riveting Cuban artist blew out of the box on The Billboard Latin 50 retail chart last July, when her eponymous label bore Crescent Moon Eñe, "No Se Parece A Nada," entered the chart at No. 10—the highest debut position by a new artist since the chart was established in 1963. Though "No Se Parece A Nada" did not yield a hit single, the album remained on The Billboard Latin 50 for nearly four months. A critical favorite in both the U.S. and Europe, Albita currently is working on her follow-up record, due later this year.

MARC ANTHONY

Another honoree who made a showcase appearance at a Billboard Latin Music conference, Marc Anthony has emerged as the hottest-selling salsa artist in the business. His 1994 RMM album, "Todo A Su Tiempo," has spawned the award-winning "Te Contare Bien," as well as the recent smash hits "Nadie Como Ella" and "Te Amará."

The lone awardee to have landed a No. 1 dance hit, the New York-born Anthony has further spread his creative wings into the film world, appearing in the recently released movie "The Substitute."



PETE ASTUDILLO

The third time proved to be the charm for Pete Astudillo, as his album *número tres* for EMI Latin, "Como Te Extraño," made its mighty debut at No. 8 on The Billboard Latin 50 last December. Propelled by the poignant cumbia titular track, which was a tribute ode to Selena, the album remained in the top 10 of the chart for nearly four months.

A former backup singer to the late Tejano pop superstar, this time to Selena, the album remained in the top 10 of the chart for nearly four months. A former backup singer to the late Tejano pop superstar, this time to Selena, the album remained in the top 10 of the chart for nearly four months. A former backup singer to the late Tejano pop superstar, this time to Selena, the album remained in the top 10 of the chart for nearly four months.

BMG MUSIC PUBLISHING

Powered by the performance of BMG Songs on the Hot Latin Tracks, BMG Music Publishing becomes the first recipient of Billboard's Music Publishing Corporation Of The Year award.

BMG Music Publishing's success in the Latin market is a prosperous extension of the company's rapid rise since being founded in 1987. In its short history, BMG Music Publishing has undertaken 127 music publishing acquisitions in 12 countries. Among the songwriters and artists whose catalogs BMG Music Publishing has acquired are the Beach Boys, B.R. King, Santana, Diane Warren and Boyz n the Bay.

The company's instantly aggressive expansion rapidly spread industry awards in several countries. In 1989 and 1990, BMG Music Publishing won Brazil's UBC Publisher's Award. Also in 1990, BMG Music Publishing was named by Billboard as the No. 1 Country Singles Publisher.

In 1993 ASCAP feted BMG Music Publishing as its Latin Music Publisher Of The Year. Recognizing the growing importance of Spanish-language music, BMG Music Publishing opened its Latin Music office last year in Miami.

BMG SONGS, INC.

BMG Songs, Inc., the ASCAP-affiliated U.S. subsidiary of BMG Music Publishing, made its bow on Hot Latin Tracks a suspicious one, as the company had 16 songs on the Hot Latin Tracks chart—more than any other publisher.

But quality, not just quantity, earns a Latin Music Award, and on that count, BMG Songs, Inc., again scored big. Three BMG tunes—"El Palo" by singer/songwriter superstar Juan Gabriel and "Si No Dejan" and "Amor en Tus Brazos" by legendary composer José Alfredo Jiménez—sealed Hot Latin Tracks. Another Juan Gabriel hit, "Canción 187," climbed into the top 10

of the chart. Juan Gabriel charted the most songs on the chart for BMG (eight).



MIGUEL BOSE

The restless, uncommonly fertile, creative muse of Miguel Bosé (son of noted Italian actress Lucia Bosé and Spain's famed bullfighter Domínguez) has taken the pop icon from stylish musical projects to acclaimed cinematic roles. Controversy and intrigue also have been frequent companions of Bosé, whose winning video entry for "No Encuentro Un Momento Pa' Olvidar" was banned in Mexico for its portrayal of same-sex intimacy. The song was taken from Bosé's latest *WEA Latina* album, "Laboratorio." Bosé has just completed a film on the Spanish Civil War and is planning to work on a French film called "Out."

CRISTIAN

Though Cristian landed his second Latin Music Award with "Vuelveme A Querer," a pretty chart-topping ballad taken from a songbook of his 21-year-old singer-songwriter from Mexico has raised more eyebrows with his latest *Mekdy Fonovisa* album, "El Desee De Oír Tu Voz." His first album to reach the top 10 of The Billboard Latin 50, "El Desee De Oír Tu Voz" contains the long-running No. 1 smash "Amor."

Having notched three chart-topping singles and top five albums, Cristian has turned his sights toward the English-speaking market. He recently enlisted the services of public relations firm Rogers & Cowan to explore the mainstream arena.



EL GENERAL

Winner of the Rap Artist Of The Year for the third successive year, El General continues to turn in the most innovative rap *as expected*, as evidenced by his latest *RCA/BMG* album, "Cub 555." On this record, the tall Panamanian versemeister trades his military cap for an Afrocentric skullcap, while copping a slaming groove that moves from his popular Caribbean base to pop/R&B.

The album that earned El General his trophy, however, was his 1994 release, "El Mundial," which spent an astounding 41 weeks on The Billboard Latin 50 without landing one radio hit.

ELIDA Y AVANTE

Hailing from El Majico Valle, Texas, the quintet Elida Y Avante, led by ailing vocalist Elida Reyna, came out of nowhere to debut on The Billboard Latin 50 with its eponymous premiere on Voltage/Sony.

Formed in 1993, after band arranger Noel Hernández met Reyna in a mariachi class in Edinburg, Texas, the group now features drummer Javier Pérez, accordion/keyboardsist Casandra Aguilar and guitarist Eriq Herrera. The band released its follow-up record, "Año Enterito," on April 9.



GLORIA ESTEFAN

A little more than 10 years after bringing a taste of "the Miami sound" to international audiences, Gloria Estefan continues to roll in both English- and Spanish-language markets. Her latest *Epic/Sony* album, "Abriendo Puertas," produced two No. 1 hits on Hot Latin Tracks, as the album soared to No. 2 on The Billboard Latin 50. In addition, "Abriendo Puertas" earned Estefan her second Grammy.

The album garnered Estefan three Latin Music Awards, including one in the new category Latin Dance Single Of The Year. On June 4, Estefan is putting out her first album of

Continued on page L-8



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the follow-up to their
award-winning platinum
breakthrough debut.

ARISTA:
THE NEW HEART OF LATIN MUSIC

ARISTA
LATIN

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Latin Music conference

Conference Showcases Latin Music World's Future Stars

Among the most entertaining traditions of Billboard's International Latin Music Conferences are the conclave's showcases. Each year, aspiring recording stars test the industry waters with showcase sets that they hope will propel them toward mainstream stardom.

Among the host of superstars who took the opportunity to employ a conference showcase as a springboard to greater notoriety were Jen Sessda, Marc Anthony, Ricardo Arjona, Emilio, Fania and the late great Selena.

More recently, Albita, last year's star showcase performer, parlayed a smoking set to jumpstart her hit album "No Se Parece A Nada," which earned her a Latin Music Award this year.

Billboard's 1996 showcase participants, who will perform Wednesday and Thursday, April 29 to 30, will represent the most diverse bill ever offered at the conference. Virtually every Latino-rooted genre is covered, plus several piquant hybrids of Anglo rock and regional Latino sounds. In addition, two sparkling unsigned acts are showing their wares at this year's conference.

Perhaps most noteworthy is that the 1996 showcases sport a potpourri of signed artists at different stages of their career,

ranging from such well-known stars as the Barrio Boyz and La Diferencia to fast-rising artists Bobby Pulido, Shakira and Aterciopelados. Other artists, such as Soraya, Nydia Rojas, DLG and Super Cuban All-Stars are just beginning to launch their careers.

All in all, the two evenings of showcases will serve up a healthy serving of the exotic stew known generically as "Latin Music." The Monday (29) showcase is sponsored by CD/tape manufacturer AmeriDisc; the Tuesday (30) showcase is sponsored by U.S. performing-rights society ASCAP.

Here, then, are biographical sketches of showcase performers scheduled to perform at Billboard's Seventh Annual Latin Music Conference.

PEPE ALVA

One of two unsigned acts participating in the April 30 showcase, this Peruvian singer/songwriter neatly blends pop/rock with Andean musical elements emanating from the charango (an Andean 10-string guitar) and from the native Peruvianzampouña flute.

Born in Dayton, Ohio, Alva moved to Trujillo, Peru, where he attended high school and wrote and arranged songs for a local Latin hard-rock band. Several years after settling in Miami, in 1989, Alva formed Alma Raymi, whose name means "soul celebration" in the Andean Indian language Quechuan. A local favorite, Alva released his first album, "Pepe Alva Y Alma Raymi," on Miami indie Alcen Entertainment.



ATERCIOPELADOS

Led by expressive vocalist Andrea Schéverri and bassist Hector Buitrago, this fine Colombian rock group has been rapidly gaining a faithful following in Latin America and the U.S. through non-stop touring of its latest RCA/DMG album, "El Dorado." Rounding out the band are drummer Alejandro Duque and guitarist Alejandro Gómez.

Formed three years ago by Echeverri and Buitrago, both of whom compose the band's material, the group's sound has evolved from a punk/hardcore bent to a still-intense, acoustic-rock posture.



BARRIO BOYZ

SBK/EMI Latin's smooth vocal quintet from New York already has notched two chart-topping hits on Hot Latin Tracks—one of which was the duet with Selena entitled "Dondequiera Que Estés"—plus one album, "Una Vez Más," which climbed into the top

20 of The Billboard Latin 50.

The Barrio Boyz demonstrated their vocal chops in English in 1995, when the group put out a sterling English-language record, "How We Roll." More recently, the band contributed a track to EMI Latin's splendid Spanish-language Olympic album, "Voces Unidas."

DLG

DLG is a ray/salsa duo from New York whose recently released bow on Sir George/Sony sports a rap/R&B/salsa hybrid that reflects the musical backgrounds of Huey Dunbar and James De Jesús.



Dunbar and De Jesús were linked by Sir George owner, famed producer Sergio George. Dunbar was discovered by George at a talent contest and later sang background vocals on India's hit album "Dices Que Soy." Likewise, De Jesús served his apprenticeship as a supporting vocalist for Tito Nieves, hip-hop dance act Ziggye and rap act Sista Souljah.

LA DIFERENCIA

A Grammy nominee in 1995 for its smash, eponymous bow on Arista-Texas, La Diferencia stormed The Billboard Latin 50

Continued on page L-6



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A black and white photograph of José Feliciano singing into a microphone. He is shown in profile, looking upwards and to the right. The lighting is dramatic, highlighting his face and the texture of his hair and clothing. The background is dark and out of focus.

PolyGram Latino welcomes

**José
Feliciano**

and
congratulates him for the
well deserved
Billboard Lifetime
achievement award.

New album "El Americano" to be released by PolyGram worldwide July '96

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- The fastest paying performing rights organization (only 90 days).
 - The first to provide itemized statements that identify which radio stations played your music, so you can verify performance activity.
 - The first to allocate revenue collected from Spanish media for distribution to only Latin copyright holders.
 - The first to offer our writers/publishers bilingual royalty statements.

Here is a small sample of our SESAC Latina affiliates.

Cancela Music Publishing Corp. (Kobunzy Records) • Editors Angel Musical - Editora Esperanza Musical (Dits Records) • Fonomusic - HMS Music Publishing (J & N Records) • Latin Teddy Songs • Mami Songs • Mas Latin Music • Mas Schlar Music • Monchies Publishing Company (Joey Records) • Mundo Nuevo Music • Musica Brava • Texas Latino (Manny Records) • W.B.M. Music Corp./LATINA • K.C. Porter - Esmi Talamantes - Salvador Vasquez - Manuel Alfonso Vasquez (Pocho) • Michael Salgado • Marco Antonio Solís (SACM) • Gustavo Adolfo Alba (SACM) • Adolfo Angel Alba (SACM) • Gauvoman • Baroque Musique • Alberto Barros • Dee Burleson • Juan Carlos Fornell • Delia Gonzales • Letty Gual • Glenn Monroig • Charlie Mosquera

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THE BEST ALTERNATIVE

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AWARDS SHOW

Continued from page L-4

previously unreleased material in five years, "Destiny."

ANA GABRIEL

In late 1996, this much-venerated singer-songwriter from Mexico returned to her musical roots with a marvelous album of traditional Mexican rural sounds entitled "Joyas De Dos Siglos." The album reached the top 20 of The Billboard Latin 50, thereby confirming once again the ability of this dynamic, raspy-voiced song stylist to blithely switch from pop to Mexican-roots music and still be commercially viable. True to form,



Gabriel currently is recording a pop album with prominent producer K.C. Porter.

HEROES DEL SILENCIO

Hugely popular in much of Europe as well as its native Spain, the hard-rock quartet Héroes Del Silencio performed last year in Europe with Bryan Adams and Aerosmith. Now on an extensive tour of Latin America in support of its latest



El Dorado/EMI Spain album, "Avalancha," the band expects to play the European festivals this summer.

"Avalancha," produced by noted studio wizards Bob Ezrin and Phil Manzanera, is the first Spanish-language album recorded in the U.S. on El Dorado, which is distributed by I.R.S. Records.

ENRIQUE IGLESIAS

When Enrique Iglesias inked his recording contract with Fonevisia, his internationally renowned father Julio had no idea his son was following in his footsteps. But the younger Iglesias, a 20-year-old business-administration student at the University of Miami, had secretly been testing his vocal prowess and songwriting potential.

Once his eponymous album hit the streets, the record became an immediate hit that generated "Si Tu Te Vas," the ballad smash that stayed atop Hot Latin Tracks for nine weeks—a record for a debut single. Enrique's follow-up single, "Experiencia Religiosa," became a grand hit, as well. Now signed to public-relations powerhouse Rogers & Cowan, Iglesias the younger is working on an English-language record.



JULIO IGLESIAS

Given Julio Iglesias' absence from Billboard's charts in recent years, the biggest-selling artist of all time according to the "Guinness Book Of World Records" might have scored a comeback-of-the-year trophy if there were such a category at Billboard's third annual Latin Music Awards. As it stands, the world-famous crooner from Spain nabbed the Album Of The Year, Male Artist, kudo for his Sony record "La Carretera."

His strongest seller of the '90s, "La Carretera" became a top 10 stalwart and sealed the top 10 smash "Agua Dulce, Agua Salá." This week, he is performing in Las Vegas, yet another stop on Iglesias' seemingly endless slate of concert appearances.



LOS DEL RIO

Antonio Romero and Rafael Ruiz, a respected, middle-aged flamenco duo known as Los Del Rio from Seville, Spain, burst onto the international Latino scene in 1964 with an irresistibly

Continued on page L-10

¡Felicitaciones!

Congratulations

to our

Writers and Friends

winners of

Billboard's

Latin Music Awards.

Martin Bandier
and
your friends at



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Warmest
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to all the
nominees and winners
of the billboard
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Latin Music conference

AWARDS SHOW

Continued from page L-8

catchy ode to a flirtatious sprite named Macarena. Last year, "Macarena" and its attendant line dance caught fire in the U.S. with Latinos and non-Latinos alike. "Macarena" reached No. 12 on Hot Latin Tracks while peaking at No. 45 on The Billboard 200. In addition, "Macarena" was the flagship track to "Macarena Mix," a multi-artist compilation that triumphed in the inaugural category Latin Dance Album Of The Year.



LOS HERMANOS ROSARIO

One of the best-selling merengue groups of all time, the veteran Los Hermanos Rosario from the tiny pueblo of Hagüey, Dominican Republic, earn their first Latin Music Award for the hit Karen/PolyGram Latino album "Los Dueños Del Swing."

Though formed 16 years ago, Los Hermanos Rosario have put out only seven albums, the latest of which spent 16 weeks on The Billboard Latin 50. Former bandmate and brother Toño is a solo recording artist with WEA Latina.

LOS TIGRES DEL NORTE

"El Ejemplo" won Mexico's famed *sonetos* their second consecutive Latin Music Award in the regional Mexican category for Album Of The Year, Duo Or Group. Earlier this year, the Grammy-winning Los Tigres Del Norte released a greatest-hits package entitled "Más Zarzuras."

The longtime Fonovisa act has ridden The Billboard Latin 50 for the past year with "El Ejemplo," the band's strongest chart-performing album to date. The group is expected to release a new album in the next few months.



MANA

A perennial winner in the pop/rock category, Mana has almost singlehandedly brought mainstream rock into the U.S. Latin market over the past three years. Radio belatedly warmed up to the superstar Mexican quartet, which now routinely enters Hot Latin Tracks. The latest hit from the WEA Latina band's 1995 release, "Cuando Los Angeles Lloran," is "El Helojo Cué."

Nominated for its first Grammy this year, Mana also received its first gold record, for its groundbreaking 1988 album, "Dónde Jugarán Los Niños?" The band will tour the U.S. this summer.

ARTURO SANDOVAL

Backed by his supporting ensemble, The Latin Train, Cuba's nonpareil trumpeter won Latin Jazz Album Of The Year for the second consecutive year with his 1995 "Arturo Sandoval & The Latin Train," a fond retrospective of the '50s-style Cuban combos called *conjuntos*.

Formerly a member of trailblazing Afro-Cuban jazz band Irakere, Arturo Sandoval defected to the U.S. in 1990. He since has glided smoothly from bebop to



Continued on page L-24

HEROES DEL SILENCIO



TOUR '96 AVALANCHA

FEBRUARY

	COUNTRY	CITY
1	MEXICO	MONTERREY
2	MEXICO	GUADALAJARA
3	MEXICO	SAN LUIS POTOSI
5	MEXICO	MEXICO CITY
6	MEXICO	MEXICO CITY
7	MEXICO	MEXICO CITY
9	MEXICO	MEXICALI
10	MEXICO	TJUJANA
12	MEXICO	MEXICO CITY
13	MEXICO	MEXICO CITY
14	MEXICO	MEXICO CITY
17	C. RICA	SAN JOSE
19	HONDURAS	TEGUCIGALPA
21	USA	(PRESS)
22	USA	(PRESS)
23	USA	OAKLAND-CA.
25	USA	RENO-NEVADA
26	USA	USA
27	USA	(PRESS)
28	USA	(PRESS)
29	USA	(PRESS)

MARCH

	USA	CITY
1	USA	FRESNO-CA.
2	USA	SAN JOSE-CA.
3	USA	LAS VEGAS-NEVADA
4	USA	LAS VEGAS/(VIDEO SHOOT)
5	USA	LAS VEGAS/(VIDEO SHOOT)
6	USA	(TV)
7	USA	(PRESS)
8	USA	(PRESS)
9	USA	LOS ANGELES-CA.
14	USA	VENTURA-CA.
16	USA	POMONA-CA.
17	USA	LOS ANGELES
19	USA	LONG BEACH-CA.
21	USA	EL PASO
23	USA	HOUSTON-TEXAS
24	USA	DALLAS-TEXAS
29	USA	CHICAGO-ILLINOIS

APRIL

	USA	BOSTON-MASS
3	USA	BOSTON-MASS
4	USA	NEW YORK
12	PTO. RICO	SAN JUAN
13	PANAMA	
17	HONDURAS	
19	EL SALVADOR	
20	GUATEMALA	
22	PERU	
23	PERU	
24	ECUADOR	(3 SHOWS)
25	ECUADOR	
26	ECUADOR	
27	ECUADOR	
30	USA	(AWARDS IN MIAMI)

MAY

	MEXICO	GUADALAJARA
3	MEXICO	GUADALAJARA
4	MEXICO	TJUJANA
8	MEXICO	MEXICO CITY
11	COSTA RICA	
12	COSTA RICA	
13	COSTA RICA	
14	CHILE, ARGENTINA, URUGUAY	
15	CHILE, ARGENTINA, URUGUAY	
16	CHILE, ARGENTINA, URUGUAY	
17	CHILE, ARGENTINA, URUGUAY	

The most international
Spanish Rock Band



EMI

Latin Music Conference

José Feliciano Is "El Premio Billboard"

Record companies nowadays routinely put out CD singles by Latino artists that contain versions recorded in Spanish and English, complemented at times by bilingual Spanish/English takes.

Back in 1964, José Feliciano released a spy cover of the Rooftop Singers' acoustic pop smash "Walk Right In," which he sang in English, Spanish and German. Three years later, Feliciano cut a gripping rendition of the Mamas & the Papas anthem "California Dreamin'" that featured the soulful Spanish-language wamp which would become a Feliciano trademark.

Feliciano's early recordings revealed a singer who reveled in blending a variety of languages with a variety of musical rhythms. He sang lyrics in Spanish, English, Portuguese and German over cadences belonging to pop, rock, blues, R&B, Afro-Caribbean and jazz. His still does.

Feliciano has always been ahead of the cultural curve, introducing Latin and Brazilian music idioms to mainstream audiences through such classics as the Grammy-winning smash "Light My Fire," the bossa nova-tinged theme song from the hit '70s TV series "Chicago And The Man" and, of course, the perennial holiday favorite "Feliz Navidad."

It is because of his important cross-cultural influence that Billboard proudly awards its fourth "El Premio Billboard" to the supremely gifted native son of Lajas, Puerto Rico.

Feliciano already has won six Grammys. He is one of only two recording artists to win Grammys in English- and Spanish-language pop categories. His rich talent as a singer/songwriter and guitarist has been recognized with a coveted star on the prestigious Hollywood Walk Of Fame, and New York City's municipal government rechristened East Harlem's school P.S. 155 as The José Feliciano Performing Arts School.

Feliciano's deep creative ability also has taken him to television and films, for which he has authored musical material. He composed the music to "The Wonderful Ice Cream Suit," a play written by legendary science-fiction author Ray Bradbury.

In late 1994, Feliciano performed for Pope John Paul II as part of the television special "Christmas At The Vatican." He later had a private audience with the Pope.

Last year, Feliciano was invited by Paul Simon and James Taylor to appear at Paul Simon's annual benefit on Long Island, an event attended by more than 12,000 fans.

Feliciano's impressive career achievements not only have brought great pride to Latinos everywhere, but also to physically challenged persons, since he himself was born blind.

Though only 50 years old, Feliciano has been performing since he was 8, when he sang for his classmates at an elementary school in the city to which he and his family had relocated several years earlier: New York City. He initially taught himself concertina, after which he learned and mastered guitar. After quitting high school at 17 to help support his family, José hit the road, performing dynamic shows that mesmerized fans and critics alike.

In the summer of 1968, Feliciano cut a jazzy, bolero-style tune of "Light My Fire," a chart-topping rock hit for the Doors one year earlier. Particularly memorable is Feliciano's signature solo improvisation that powers the song's climactic conclusion.

Later that year, Feliciano performed a riveting rendition of "The Star Spangled Banner" that became only one of two versions of the U.S. national anthem to chart on the Billboard Hot 100.

In the 1970s, Feliciano began balancing his activities as a recording artist with acting roles on television shows "McMillan & Wife," "Lucas Tanner" and "Kung Fu."

And as he continued to cut albums in English, he also recorded in Spanish. His Spanish-language efforts bore fruit in the '80s, when he garnered three Grammys. He won another Grammy in 1990, and in 1993 was nominated for his 12th Grammy for his release "Latin Street '92."

In 1994, Feliciano again showed his versatility by entering Billboard's dance chart under the nom de dance artist "J.F." Last this year, U.K. indie Fragile Records is slated to release "In My Life" an anthology of Feliciano's music.

In March 1996, Feliciano, who has recorded more than 60 albums, signed with PolyGram Latino. He currently is in the studio working on his label premiere, due out sometime this summer.

While José Feliciano generally is not given credit as a pioneering creative force, many recording artists—unknownly perhaps—have imitated his artistic vision of merging seemingly incongruous languages and tempos into music that everyone can enjoy. —J.L.



Juan Gabriel Enters The Hall Of Fame

In the past 10 years, no other musical personality has exerted more influence on the Latin music scene in the U.S. than singer/songwriter megastar Juan Gabriel, this year's inductee into Billboard's Latin Music Hall Of Fame.



A host of noted recording stars have recorded his songs, many of which have become hits. Isabel Pantoja's 1988 smash album, "Desde Andalucía," contained material written solely by Gabriel and became her best-selling record.

Many recording artists have even cut tribute records in his honor. Two of those acts—Pandora and Lorenzo Antonio—have put out two tribute discs each in his honor. Last year five different artists, including Lorenzo Antonio, landed songs penned by Gabriel on Billboard's Hot Latin Track airplay chart. Gabriel, an active producer as well as a singer—

Continued on page L-17

Gloria Estefan Demonstrates "Spirit Of Hope"

During Billboard's second annual Latin Music Awards in 1995, Billboard dedicated the creation of the "Spirit Of Hope" award in memory of Selena, who complemented her outstanding recording career with philanthropic projects and activities. Billboard established the "Spirit Of Hope" award to fetter those recording stars who contribute time and effort to civic, community and humanitarian organizations.

This year, Billboard is extremely proud to announce that Gloria Estefan is the first recipient of the "Spirit Of Hope" award.

Estefan's standout career as a singer/songwriter has been well-documented. Still more success awaits the enormously popular Cuban-American performer, whose Afro-Caribbean pop record "Destiny" is set to be shipped by Epic Records on June 4. Much less has been written, however, about Estefan's quietly effective aid and assistance to a broad range of charities and fund-raising events. For instance, in 1992 Estefan and husband Emilio Estefan Jr. raised millions of dollars for victims of Hurricane Andrew through their Hurricane Relief concert. Earlier that year, she was a member of the U.S. delegation to the 47th General Assembly to the United Nations.

Last year, Estefan was very active on the civic front. She was chairperson of the Multiple Sclerosis Society's Walk-A-Thon. Later, Estefan embarked on a highly emotional trip to Guantánamo, Cuba, to perform a benefit concert for Cuban refugees being housed at the U.S. military base located there.

A tragic boat accident in 1995 involving the Estefans prompted Estefan and Emilio to travel to the Florida state legislature earlier this year to lobby for safer boating laws.

Among the humanitarian organizations with which Estefan currently is involved are LifeBeat, Health Care Crisis, Community Alliance Against AIDS and Herx's Health. Estefan has not only lent her financial support to a charity such as Miami-based Camillus House, but she actually has gone out to visit the homeless and destitute people to whom the Camillus House serves free meals.

Estefan's philanthropic initiatives have not gone unnoticed. In 1992 she was named Humanitarian of the Year by B'nai B'rith. In 1993 Estefan was awarded the U.S. Congressional Medal Of Honor and was honored by the Alexis de Toqueville Society for outstanding philanthropy.

Now Estefan has taken her commitment to helping others one step further, establishing the Gloria Estefan Foundation to benefit various charities and humanitarian groups.

Gloria Estefan's caring attitude toward others offers sorely needed inspiration for those in disheartening circumstances. That is why Billboard believes she so richly deserves the magazine's inaugural "Spirit Of Hope" award. —J.L.



Billboard
Latin Music Awards



Marco Antonio Solís

Producer of The Year
Song Writer of The Year



Pop
Album of The Year
"Por Amor a Mi Pueblo"



"El Sonido Mágico de Los '90s"

Billboard Latin Music Awards

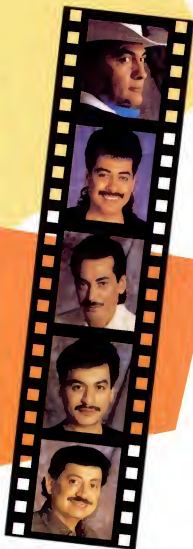
FONO VISA



"El Sonido Mágico de Los '90s"

Regional Mexican
Album Of The Year
"El Ejemplo"

Los Tigres
Del Norte



Billboard Latin Music Awards

Congratulations!
¡Felicidades!

"Album Of The Year"
New Artist

Enrique
Iglesias



FONO VISA

"El Sonido Mágico de Los '90s"



SPCD-0506 Enrique Iglesias

BRAVO!

**POP
HOT LATIN TRACK
OF THE YEAR**

**"VUELVE
A QUERER"**

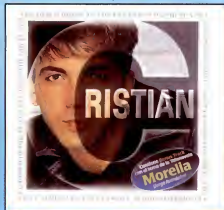
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SPCD-0510



FONO VISA

BILLBOARD LATIN MUSIC AWARDS

"El Sonido Mágico de los '90s"

Latin Music Conference

GABRIEL

Continued from page L-12

songwriter, found time to notch three hits of his own on Hot Latin Tracks. Among those was "El Palo," the first title ever to enter Hot Latin Tracks at No. 1.

"El Palo" was taken from Gabriel's Grammy-nominated smash album on Ariola/BMG titled "El Mexico Que Se Nos Fue." Gabriel's strong showing as a songwriter on Hot Latin Tracks helped his publishing company, BMG Songs, and its parent firm, BMG Music Publishing, win trophies at this year's edition of Billboard's Latin Music Awards.

For all his stratospheric success as a songwriter, producer and recording artist, Gabriel may be best-loved by his adoring fans as a performer without equal. He leaves no emotional stone unturned during lavish stage productions that typically last three hours. Gabriel and his band admirers depart his shows exhausted...and satisfied.

This year Gabriel is celebrating the 25th year of his career with a massive tour that began on March 29. What has been the secret to the phenomenal success of Juan Gabriel?

He writes irresistibly catchy songs of common, everyday affairs with which anyone can identify. Gabriel began honing his craft as a 13-year-old named Alberto Aguilera Valadez, a member of a music-loving family living in the Mexican Pacific state of Michoacan.

After later changing his name to Adam Luna, and the teenaged singer-songwriter performed in a local nightclub "El Noa Noa." Upon relocating to Mexico City, Adam Luna became Juan Gabriel. As an aspiring recording star, the 20-year-old Gabriel made an immediate impact on the Mexican market with "No Tengo Dinero," one of the biggest hits in Mexico in 1971.

For the next 14 years, Gabriel recorded more than 20 albums—spanning the music spectrum from pop to ranchera. By his own estimation, Gabriel says he sold more than 20 million units during that time.

In 1986, however, Gabriel stopped recording until he could secure the copyrights for his previous songs, such as "Querida," "Amor Eterno" and the song named after the nightclub where he once had performed—"El Noa Noa."

After an eight-year battle, Gabriel reached an agreement in 1994 to gain control of his copyrights over a certain period of time. Though long-inactive as a recording artist, Gabriel became even more popular because of his explosive shows.

By the time Gabriel put out "Gracias Por Esperar" in 1994, his fans were eager for new tunes. The album's leadoff single, "Pero Que Necesidad," reached the top of the Hot Latin Tracks and helped push the album toward the upper rungs of The Billboard Latin 50 chart.

Gabriel is following up "El Mexico Que Se Nos Fue," an album of neo-traditional Mexican music, with a record of more traditional Mexican songs that he wrote and produced. This new, as yet unissued album, set to be released this summer, will feature Gabriel as part of a recording group rounded out by renowned Mexican vocalists Lucha Villa, Amalia Mendoza and the late Lola Beltrán.

Gabriel's upcoming album will once again demonstrate his prowess as an insightful songwriter, emotive recording artist and perspicacious producer. Indeed, Gabriel has realized a fulfilling career that has thrived for 25 years amid a few trials and far more tributes.

Billboard takes pride in paying its own respects to Juan Gabriel this year by inducting him into the Latin Music Hall of Fame. —J.L.

SCHEDULE OF EVENTS

Monday, April 29, 1996

Noon - 4:00pm

REGISTRATION
Grand Ballroom, Hotel Inter*Continental

8:00pm
Doors Open

OPENING NIGHT PARTY sponsored by
AmecDisc



Performances by: Soraya (PolyGram/Latin)
Nydia Rojas (Arista Texas) • Shakira (Sony
Discos) • D.L.G. (Sony Discos)
Ataripelecos (RCA/BMG) • La Portuaria
(EMI Argentina) • Bobby Puig (EMI/Latin)

Grand Ballroom, Hotel Inter*Continental

Tuesday, April 30, 1996

10:00am - 4:00pm

REGISTRATION
2nd Floor Lobby, Hotel Inter*Continental

10:30am - 12:30pm

Keynote Address by Ralph Peier, Chairman/
CEO, peremusic with a brunch at The Hard
Rock Cafe, 401 Biscayne Blvd., Miami



2:00pm - 3:15pm

Contracts & Negotiations:
Theater, 2nd Floor, Hotel Inter*Continental

"NAVIGATING THE LEGAL WATERS OF THE
LATIN MUSIC INDUSTRY"

An in-depth look into the contract negotiation
process on behalf of an artist among
attorneys, managers and agents, as well as a
look into negotiating publishing rights.

Panelists: MARUSA REYES, Manager
JORGE PINOS, Vice President International,
William Morris Agency
BRUCE MORAN, President, Ocesa Presents,
Inc.

MARC STOLLMAN, Attorney, Stollman &
Stollman
HENRI I. SPIEGEL, Attorney, partner and head
of the Entertainment, Sports and Media
Department with Zech, Sparber, Kassitzky,
Spreit & Brooks

3:30pm - 4:30pm

Roundtable Discussion Group "LATIN ROCK:
THE NEW ALTERNATIVE"
Theater, 2nd Floor, Hotel Inter*Continental

A freestyle discussion group where partici-
pation from audience is encouraged. A look into
the global impact of Latin Rock and its move
into the mainstream.

Facilitators:

Rudy Sarzo, Founder, Sarzo Music
Angela Rodriguez, Latin Marketing Manager,
Billboard Magazine

8:00pm

Doors Open

Live Artist Showcases sponsored by ASCAP
Grand Ballroom, Hotel Inter*Continental

Performances by: Super Cuban All Stars
(RMM) • Barrio Boyz (EMI Latin) • Puya
La Diferenza (Arista Texas) • Pepe Alva
Fóbia (BMG)

Wednesday, May 1, 1996

11:00am - 12:15pm

"THE STATE OF TEJANO MUSIC"
Theater, 2nd Fl. Hotel Inter*Continental

This panel will explore the growth of the
Tejano market in recent years, as well as the
challenges facing the Tejano industry. Among
the topics to be discussed are the definition of
Tejano music, the marketing of Tejano music
outside of its home state of Texas, and the
crossover potential of Tejano music.

Panelists: BOB PRADO, Program Director,
KCTN-FM, San Antonio
GIL TOMEHO, Program Director, KOQK-FM,
Houston
CAMERON RANDLE, VP/AM, Arista Texas
MANOLO GONZALEZ, VP Southwest
Operations, EMI Latin
PETE ASTUILLIO, EMI Latin recording artist
A.B. OLINTANILLA, producer/songwriter/
producer of Phat Kat Grooves/ EMI Latin

3:00pm - 4:30pm

* WRITERS IN THE ROUND* sponsored by



WARNER/CHAPPELL
MUSIC, INC.

Oak Room, Hotel Inter*Continental

Scheduled performers include:

Fernando Osorio (Warner/Chappell Music)
Mary Lauret (peremusic) • Pete Astuillio (EMI
Latin)

Billboard's International Latin Music Awards

at The Guzman Center for the Performing Arts,
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hosted by actor MICHAEL DE LORENZO, star
of Fox's hit TV series, *New York Undercover*
with special attractions including:
Billboard's Latin Music Hall of Fame inductee,
JUAN GABRIEL, celebrating his 25th
Anniversary
Spirit Of Hope awardee, GLORIA ESTEFAN
and Lifetime Achievement recipient, JOSE
FELICIANO

Special live performances by ALBITA, HEROES
DEL SILENCIO, PETE ASTUILLIO AND JOSE
FELICIANO

B M G Entertainment



Congratulates

Juan Gabriel

on his induction into

Billboard's
Latin Music
Hall of Fame,

and his
25th Anniversary as a
composer, producer
and vocalist.

BMG

BERTELSMANN
DE MEXICO, S.A. DE C.V.

Latin Music
conference

Standout Songsmiths GO UNPLUGGED To Deliver Their Hits "IN THE ROUND"

Armed with only their voices and guitars, three esteemed singer/songwriters are slated to take the stage April 30 for the inaugural "Writers In The Round."

The concept behind this new feature of Billboard's International Latin Music Conference is for a songwriter to speak briefly about the history and structure of a tune he or she has written. This song could be a previously unrecorded number or a familiar hit. The songwriter then performs the song, after which another participant takes the floor and repeats the procedure.

The idea for "Writers In The Round" was brought to Billboard by Ellen Moraakie, VP Latin Music Division, Warner/Chappell Music Publishing. Her company is sponsoring the inaugural installment of what Billboard hopes will become an annual tradition of the conference.

PETE ASTUDILLO

While he has gained much-deserved notice lately as an up-and-coming recording artist, Pete Astudillo's influence on the U.S. Latin music scene, so far, has been far greater as a songwriting collaborator.

Astudillo and frequent songwriting partner A.B. Quintanilla III co-wrote some of Selena's biggest hits, including "Como La Flor" and "Amor Prohibido." The former backing vocalist with Selena also teamed with Ricky Vela to pen Mazzy's recent top 10 hit "Eduardo Romántico." On occasion, Astudillo works alone. He soloed as author of "Si Una Vez," which was a big hit last year for merengero heartthrob Manny Manuel.

MARY LAURET

Born in Havana, Mary Lauret graduated from the Havana Conservatory of Music Amadeo Roldán in 1977. Lauret later emigrated to the U.S., where she began to compose and tour as a backing vocalist for the likes of Julio Iglesias, Plácido Domingo, Raphael, Palomo San Basilio, José Luis Rodríguez and Marta Sánchez. Her songs have been recorded by well-known salsa acts Jerry Rivera, Luis Enrique and Pupy Santiago.

FERNANDO OSORIO

A recent signee to Warner/Chappell, this Colombia-born songwriter, who has lived most of his life in Caracas, Venezuela, has penned tunes for a variety of recording acts, among them being Ricardo Montaner, Sergio Vargas, Carlos Mata and Menado. One of Fernando Osorio's tunes, "Si Tú No Estás," appears on the eponymous debut album of one of this year's showcase participants, Sir George/Sony recording artist DIAZ.

Apart from his songwriting activities, Osorio also has recorded three albums, the latest of which was an eponymous record released in 1993.

—J.L.

if Latin music's your
passion, we have your favorite
picks.

billboard Latin Music award winners:



Tropical/Salsa Album
of the Year.
New Artist
"No Se Parece A Nada"
Ibita



Regional Mexican
Album of the Year.
Female
"Joyas De Dos Siglos"
Ana Gabriel



Regional Mexican
Album of the Year.
New Artist
"Elda Y Avante"
Elda Y Avante



Tropical/Salsa
Album of the Year.
Female
"Abriendo Puertas"
Gloria Estefan
and Latin Dance Single
of the Year
"Abriendo Puertas"



Pop Album
of the Year.
Male
"La Carretera"
Julio Iglesias

a year to celebrate.

SONY DISCOS

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Latin Music Conference

Has The U.S. Latin Music Market Peaked?

Though Divided On Direction, Label Executives Agree That Breaking New Acts Is Key To Future Prosperity

What a difference *us* makes. In 1995, executives in the U.S. Latin music industry were gleefully tossing impassioned hosannas to a music market that they firmly believed was going to grow faster than the national deficit. And behold, one year later, the executives who take part in this year's annual survey regarding the health of the domestic music business are wildly divergent in their thoughts and observations of the U.S. Latin music market. Opinions range from fervent optimism to frozen pessimism. What follows is a sample of ruminations from industry players across the U.S. and Puerto Rico, along with a brief overview of each label's activities.

JOSE BEHAR

President, EMI Latin

Powered by the astonishing multi-million unit sales of the label's slain superstar Selena, EMI Latin had its best year ever in 1995 and ended up winning most of the categories of Billboard's year-end chart listings. Buoyed by EMI Latin's performance last year, José Behar is positively ebullient about the potential of the Latin market this year.

"I don't see any downside to the business this year," says Behar. "I see more opportunities opening up for us, such as special markets—like the one where we have tailored CDs to companies like Bank Of America. That's synchronization for TV and movies is going to be big as well."

Behar credits BDS and SoundScan for revolutionizing the U.S. Latin music industry, saying that the computerization of Billboard's Latin charts "has changed the way we market and promote records."

Behar has two big album projects underway. One is entitled "Voces Unidas," a Spanish-language Olympics album featuring superstars Gloria Estefan and Julio Iglesias. The other is a traditional Mexican record produced and written by Juan Gabriel. The album was recorded by Juan Gabriel, plus Mexican idols Lola Beltrán (who sadly died shortly after recording the album), Lucha Villa and Amalia Mendez.

EFRÉN BESANILLA

Sales & Marketing Director, Balboa Records

A longtime executive of Balboa, which is the Los Angeles-based U.S. imprint for venerable Mexican indie Musart, Efrén Besanilla laments that the ongoing weakness of the Mexican peso has laid waste to record labels involved in such regional Mexican genres as norteña and banda.

"Because of the peso, wholesalers and retailers in the U.S. can buy directly product from Mexico for nearly 50% less than here in the States," declares Besanilla. To combat parallel imports, Besanilla says Balboa releases albums in the U.S. two to three weeks earlier than in Mexico.

Unhappily, Besanilla opines that 1996 will be another difficult year for Balboa, home to star acts Juan Sebastian, Antonio Aguilar and his son Pepe, and Jerry Rivera.

"The socio-political situation in Mexico is not going to change, so the peso is not likely to strengthen anytime soon," he says.

Continued on page L-22

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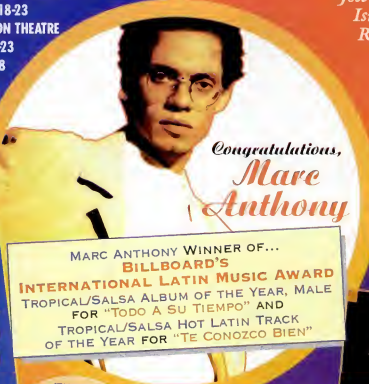
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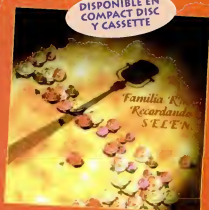
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Latin Music Conference

EXECS

Continued from page L-20

JUAN HIDALGO

President, J&N/EMI

"It has been a very good year for us," says J&N president Juan Hidalgo. Indeed, with merengue acts Kinito Méndez, Rikarena and Zafra Negra making their debuts on Billboard's Latin master charts, J&N has become a major player in the tropical markets. Now merengue pop crew Proyecto 1 has been

making chart noise with "In Du House."

Hidalgo acknowledges that the label's distribution deal with EMI Latin, which was signed last year, has helped put the label on the map. "And the market is only going to get better," he adds.

The label just released "Me Equivoqué," a new album by Alex Bueno. Other new releases include product by rappers Nando Boom and BOC, as well as a remix record by Proyecto 1 called "Megamix De Proyecto 1." Toward the end of the year, product is expected from Méndez and Rikarena.

BILL MARIN

VPGM, RMM

It may not have been by design, but RMM's Jan. 1 distribution switch from longtime distributor Sony Discos to Uni Distribution seems to have been accompanied by a huge expansion of its release schedule.

RMM will put out 50 releases this year, according to Bill Marin, who says part of the increased output could be due to RMM's "greatest year ever." Album tallies rung up by salsa

stars Marc Anthony and India, plus merengue idol Manny Manuel, predicted nearly half of RMM's 1995 revenue.

Marin anticipates another banner year for RMM in 1996 but cautions that the overall market is stagnant. "And most labels," he says, "have not broken new acts in a big way. Unless that happens, we're going to maintain our flatness."

In the past two weeks, RMM has released a slew of product by Super Cuban All-Stars, Descarga Boricua, Limite 21 and 3-2 Get Funky. And Tito Puente and India have had a record together called "Jazmin," which is due out June 18.

TONY MORENO

President, MP

As one of the last major indie labels in the Latino market, MP has struggled to place its product in the mainstream Anglo outlets. While Tony Moreno says the label's business Anglo out-



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CAMERON RANDE

VPGM, Arista-Tejano

While Cameron Randle is "cautiously optimistic" about the prospects for the Latino market in 1996, he enthuses over the recent foray by the label into the alternative market.

"Ultimately, the vision for Arista-Tejano is that Latin music—and Tejano specifically—is treated equally with mainstream formats like alternative and country," says Randle. Last year, the label's Tejano/pop act La Diferencia won a Latin Music Award for Album Of The Year, New Artist. In the regional



market category. But even as Randle embarks on his alternative venture, he notes that the Tejano-rooted label is branching out into rock Latino genre. The label has inked ex-Menude pop/rocker Rubén Gómez and dance/pop act Angélica.

On July 31, Arista-Tejano is set to drop the eponymous debut of pop/mariachi singer Nidia Rojas. And the label has not neglected its Tejano following. Its Grammy-winning accordion-flajo Jiménez is slated to ship his next record—a straight-up conjunto album called "Buena Suerte"—on May 21.

Continued on page L-24

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EXCELS

Continued from page L-22

SERGIO ROZENBLAT

VP/GM WEA Latina

Though he concedes the Latino market is experiencing a rough ride due to the instability of U.S. retailers, Sergio Rozenblat remains optimistic, stating, "After the shakeout, the surviving retailers will be leaner."

In the meantime, he notes, "I think we'll be more careful with our releases, and initial shipments will be less relevant than before."

With radio looking to the recent past for artists to fill their playlists, Rozenblat reckons that alternative means of promoting artists must be created. He recently tapped Alvarez Rizo to head up a department that will concentrate solely on exploring new ways of promoting and marketing the label's developing acts.

WEA Latina released Olga Tañón's pop bow, "Nuevos Senderos," on April 16. Produced by Laura Pausani and megastar Luis Miguel is due later this year.

GUILLERMO SANTISO

Executive VP, Fonovisa

Known primarily as a regional Mexican label, this Los Angeles indie has notched two top 10 albums in the past six months with pop stars Enrique Iglesias and Cristian.

Since the introduction of BIS in November 1994, Fonovisa has dominated the Hot Latin Tracks with a roster that accounts



for a weekly average of 35% to 40% of the chart positions.

In February, Fonovisa won an important lawsuit in California in which the judge ruled that third parties could be held accountable for the trafficking of pirated product on their premises.

Guillermo Santiso bails the judge's decision "as the most positive development in the past year...because it will give the industry the strength to combat the importation and piracy problems."

Still, Santiso is dismayed by what he perceives as apathy by the major labels toward piracy. He expects 1996 to be a better year than 1995, and says that, if the labels unite against piracy, 1996 "will be a tremendous year."

Iglesias, Cristian and two other Fonovisa acts, Marco Antonio Sola's *Y Los Boks* and Los Tigres Del Norte, are all receiving trophies at this year's Latin Music Awards.

FERNANDO VILLANUEVA

Managing Director, BMG U.S. Latin

Recently appointed to his position at BMG, Fernando Villanueva doesn't yet feel qualified to comment on the record scene in the U.S.

However, Villanueva explains that he plans to slowly reconstruct BMG from a label that relies on rock acts and aging pop stars to a record company involved in all music markets in the U.S. To that end, he is finalizing a joint venture with industry veteran Oscar Flores called Huma Records. The label plans to delve strongly into the regional Mexican market. In addition, Villanueva has named Rogelio Macin to oversee the label's West Coast and Texas operations.

Villanueva plans to open an office in Santo Domingo, Dominican Republic. Ramsey, a 16-year-old pop act is due to receive her label premiere sometime in May.

Villanueva sums up the philosophy of the company by saying, "We are putting artists on our roster that come from niches in the market where we are not currently involved."

GEORGE ZAMORA

VP/GM Sony Discos

Calling the U.S. market "stagnant," George Zamora sees no

improvement until the U.S. retailers get their financial house in order.

"The Anglo retailers have cut back the purchase of Latin product by as much as 50%, and their returns are higher than ever," says Zamora. "And now we have fewer stores to deal with, so we have less product in the streets, and that hurts sales." Zamora plans to combat the worsening retail climate by being more selective with releases.

He candidly notes that the trend of radio stations toward the rotation of recurrent and older material is damaging the business, as well.

To counter the disadvantageous retail and radio climate, Zamora says "We need to work harder on promotion and marketing to break new acts like Shakira and D'Lo." All has not been negative for Sony, however. Last year, Julio Iglesias and Ricky Martin scored big comebacks. More recently, albums by Gloria Estefan and La Mafia have performed well.

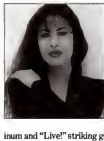
Like an increasing number of his colleagues, Zamora is pushing for the creation of a Latin entity within NARAS to represent Latino companies. ■



AWARDS SHOW

Continued from page L-10

classical to Afro-Cuban, picking up a Grammy along the way. Sandoval's forthcoming album, due out in early June on GRP, is a straight-edged jazz unit titled "Swingin'." The hard-piping Sandoval is booked for the rest of the year for shows in the U.S., Europe and Japan.



SELENA

Still being mourned profoundly by her legions of fans more than 14 months after being slain, Selena became, in death, larger than life. Her EMI/EMI Latin English/Spanish album "Dreaming Of You," which made an astonishing debut at No. 1 on The Billboard 200, now is nearing triple-platinum. Two other EMI Latin albums were certified, as well, with "Amor Prohibido" hitting platinum and "Live!" striking gold.

Moreover, two songs from "Dreaming Of You" ran No. 1 and 2 on the Hot Latin Tracks. "Tú Sólo Tú," the lone mariachi ballad recorded by Selena, reached No. 1, while the album's English-language title track rested at No. 2.

Selena, who was inducted posthumously into Billboard's Latin Music Hall of Fame in 1995, likely will be on the public's mind for some time to come. A movie to be directed by Gregory Nava ("Mi Familia," "El Norte") is in production, and Selena's brother, A.B. Quintanilla III, is producing the film's soundtrack. An authorized biography of Selena is due out as well.

MARCO ANTONIO SOLÍS Y LOS BUKIS

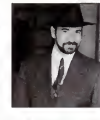
Led by the renowned Marco Antonio Solís, who won songwriter of the year and producer of the year categories this year, this Mexican superstar act has remained at the forefront of Mexican popular music for the past 10 years. "Por Amor A Mi Pueblo," the album that earned Marco Antonio Solís Y Los Bukis a Latin Music Award this year was certified gold by the RIAA in 1995—becoming the band's third gold record. The group is expected to put out a new record in the coming months.

MARCO ANTONIO SOLÍS

In the past 12 months, this talented, soft-spoken tenorist has become one of the most impactful figures in the U.S. Latin music industry.

Solís produced and wrote much of the material on "Por Amor A Mi Pueblo," which he recorded as Marco Antonio Solís Y Los Bukis. The Fonovisa album struck gold and contained the chart-topping smash "Una Mujer Como Tú," plus three other top 10 hits. Further, Solís produced two albums for labelmates Laura Flores and Ezequiel Peña. Three top 40 hits were culled from these two albums, two of which were written by Solís.

Nowadays, Solís seems busier than ever. He has formed a production company in Mexico called Marco Musical, whose artists are distributed by Sony. Solís' most celebrated album project in 1996, so far, is his production of Olga Tañón's pop album "Nuevos Senderos," released by WEA Latina on April 16. ■



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Latin Music Conference

SHOW

Continued from page L-6

again in March, with its follow-up record, "Fue Mucho Más Que Amor."

The winner last year at Billboard's Latin Music Awards for Album of the Year, New Artist, in the regional Mexican category, La Diferenzia boasts a unique, tasty mezcla of R&B, pop and cumbia that transcends much of the fare that currently passes as "Tejano."



FOBIA

Fronted by charismatic singer Leonardo de Lozane, this hard-gigging act has become one of the biggest rock bands in Mexico and the U.S. During its smoking shows, Fobia's adoring fans habitually provide backing vocals to gritty fan favorites "Perra Policia" and "Los Cherrimades," plus the group's recent hit "Revolution Sin Manos," the latter of which was taken from the group's latest album, "Amor Chiquito."

Formed in 1987, Fobia, whose members now include Paco Huidobro (guitar), Jorge "Chiquis" Amaro (drums), Ifaki (keyboards) and Cna (bass), is currently on tour in support of "Amor Chiquito."

LA PORTUARIA

Named after the broad spectrum of ethnic groups residing in Argentina's most famous port, Buenos Aires, La Portuaria parveys a wide range of sounds, ranging from thumping, Middle

Eastern-laced rock to earthy chunks of lilting reggae.

Established eight years ago by singer Diego Frenkel and bassist Christian Basso, the band has expanded into a sextet featuring Victor Winograd (drums), Sebastian Scheachtel (keyboards), Axel Krygger (saxophone) and Alejandro Terán (viola, saxophone). "Voodoo Dance," one of the tracks from La Portuaria's 1995 album, "Huija," has been recorded in Portuguese by Frenkel and noted Brazilian singer Margareth Menezes.

BOBBY PULIDO

This up-and-coming Tejano star, son of Texas conjunto artist Roberto Pulido, has broken out of the gate with a top 20 album, "Desvelado," which has turned out two hit songs, including the top 20 smash title track.

Born and raised in Edinburg, Texas, Pulido started out playing saxophone and guitar before fronting a mariachi band. He first broke as a Tejano act in 1995, when he recorded a duet with his father entitled "Contigo."



PUYA

Unpredictably compelling, this unsigned group from Puerto Rico can turn out amazing leaps from percolating Afro-Caribbean rock to crunching thrash to syncopated blues-laced rock—and that musical metamorphosis takes place in just one song, "Bembé," taken from the quartet's 1995 eponymous howl on Pompano Beach, Fla., indie Noiz Boiz Records.

Originally called Whisker Biscuit when founded five years ago in Puerto Rico by current members Ramón Ortiz Pió (guitar) and Harold Hopkins Miranda (bass), the band later changed its sobriquet to Puya upon relocating to Florida. Named after a type of coffee popular in Puerto Rico, Puya now includes drummer Eduardo Paniagua and lead singer Sergio Curbelo.

NYDIA ROJAS

A member of all-female mariachi troupe Mariachi Reyna de Los Angeles, 16-year-old Nydia Rojas blends musical traditions with contemporary pop.



SHAKIRA

Colombia's sultry singer/songwriter Shakira Mebarak already is transferring her national success to the U.S., Ecuador and Venezuela, where "Estoy Aquí," the latest single to her Sony Colombia label, "Pies Descalzos," has become a huge hit.

Only 19, the Barranquilla native has recorded three albums, the latest of which demonstrates her considerable ability to meld her distinctive mezzo to a variety of grooves from the Caribbean and the U.S.



SORAYA

A singer/songwriter reared in Colombia and the U.S., this bilingual bilinguist of romantic situations recently released simultaneously "On Nights Like This" (Island) and its Spanish-language counterpart "En Esta Noche" (PolyGram Latino).

Each album transports Soraya's lithe voice leaping suddenly from a quietly intense mezzo to a yodel-like soprano that punctuates emotional passages in a song. In January and February, Soraya opened for Natalie Merchant.

SUPER CUBAN ALL-STARS

The Super Cuban All-Stars, an assemblage of standout Cuban performers living outside of the island, recently put out a topical record on RMM titled "30 Miles To Cuba."

Appearing on the album are Malena Burke—daughter of famed Cuban songstress Elena Burke—and salsa star Miles Peña, along with Guianko, Rita Rosa, Israel Cantor and Marcelino Valdés. Saxophonist supreme Paquito D'Rivera guest stars on the record, as well. ■



Hernando Vasquez

Colombian composer and singer, a member of ASCAP U.S.A., and SACEM France, has composed an "arsenal" of more than three hundred songs, part of which are published in more than eight CD musical productions, recorded by his own musical company, "Hervasquez-Penthouse Recording Studios", in Bogota, Colombia and Houston, Texas.

His first harmony sounds, which are undoubtedly the fruit of his mother's classical musical vein as renown concertist, began with live performances on the campus of the Universities of Texas, Texas A&M and Baylor, while attending the University of Texas, at a talent show with Bob Hope and also with the Kingston Trio, back in the 60's. With an important musical background and having visited more than 40 countries, Hernando is now dedicated to producing his poems and songs, which are an image of his personal experiences, under the technical direction of renown musicians such as Armando Velasquez from Colombia, Pucho Lopez from Cuba, and Enrique Purizaga from Perú. All this musical treasure, that had been maintained as a personal hobby, began to be exploited after Hernando participated at the OTI Festival selection in 1992.

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Shelly Lovers
Johnny Joe Reyes
Manny Music

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Anselmo Solís
Creaciones Musicales

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La Tumba Será El Final
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Fallejo Valadés Leal (SAGM)
EMI-Blackwood Music, Inc.

Lágrimas
Jaime Farías
Manny Music

Lágrimas Al Recordar
Pope Motta
Agustín Ramírez Sánchez (SAGM)
De Luna Publishing Co.

Llorarás
Rafael Ramirez
Embassy Music Corporation

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E. J. Ledesma
Armsdad Publishing

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Pete Astudillo

SONGWRITER OF THE YEAR
MOST PERFORMED SONG OF THE YEAR

"BIDI BIDI BOM BOM"
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Programmed Music Boosts Retail Samplers of In-Store Play Expense New Acts

BY FRANK DICOSTANZO

NEW YORK—Retail is again an event music. These days, in-store play is now being followed by such services as Seattle-based A&I Music Network Inc. and the granddaddy of them all, Muzak, a company whose name has become synonymous with its ambient environmental sound—is coming to the foreground, and all ears are listening.

Original-artist recordings, savvy marketing, new technology, strategic alliances, and a better understanding of how music affects human perception—especially when it comes to a store's image—are transforming the sound environment in thousands of fashion and specialty retailers from the Gap to Starbucks and in dining establishments, hotels, and airlines.

In fact, such retailers as the Limited and Eddie Bauer have even begun selling samplers of their in-store music. Eddie Bauer—in conjunction with A&I Music, Sony and the Global Retail Free program—donated \$1 from each CD sold to planting trees. The compilation, priced at \$3.98, features hits from such acts as the Crash Test Dummies, Spin Doctors, Sarah McLachlan, and Little Feat.

According to Mark Leitz, vice president of broadcast programming for A&I, the company oversees the CD production, concept, and negotiations on CD samplers, which typically range in price from \$1 to \$3.98. Retailers use store samplers provide a way for retailers to promote their business and build their image while using music to tie their customers closer to them, he says.

Naturally, labels are taking notice. Susan Matzner, a publicist at Island Records, says the counter-top displayed CD samplers, which typically range in price from \$1 to \$3.98, are not as effective at helping introduce new artists to the public, but are an irresistible impulse purchase. "Who's not going to buy one of these CDs over their stand at the checkout with a credit card in hand?"

She says some artists are even touring cities, such as Starbucks and Borders Book & Music, to promote sales of the samplers. While programmed music services cannot provide the same kind of direct exposure as MTV she explains, "services like A&I or Muzak are a valuable part of any marketing strategy and should not be ignored." Another publicist credits A&I's marketing with helping A&I Records set Original Blue gain recognition, claiming the group's laid-back sound lends itself well to the atmosphere that many stores and coffee bars wish to establish.

"It's a factor for certain artists whose audience is going to be Borders or Starbucks customers," observes Mike King, VP of sales and marketing for Mercury Records. He adds that it's also an alternative way of marketing an artist who

may not otherwise get the kind of play he otherwise got by struggling to get mainstream airplay.

Keith Chambers, A&I music programmer, says, "We've suddenly become another way for labels to expose new music. And why not? We offer a lot more music than radio, which is pretty limited."

But that does not mean that businesses subscribing to programmed music services are about to become the best place to hear new music.

Steve Vining, senior director of sales at RCA Records, says, "Programmed music services can benefit artists that have a distinctive sound and whose music is easily recognized, but without that recognition it's just another background sound."

Meanwhile, both A&I and Muzak, which reach their targeted audience via direct broadcast satellite and proprietary CD and cassette products, boast worldwide leadership in the millenium.

Bruce Finkhouser, VP of programming for Muzak, stresses that there is no better way for a retailer to say that it understands its customers than by playing the kind of music they like. Last year, the company's marketing helped provide a live country cassette in conjunction with the RCA Records for Artists.

The cassette, based on a popular CD sampler, is titled "Live From The Road," features live performances by Vince Gill, Mary Stuart, Joe Ely and others and was tested in 100 retail outlets.

More and more businesses are using CD samplers as a promotional tool, and labels are responding to that by increasing their sales force in the area," he says. He describes Muzak's role in this regard as a facilitator that brings businesses and record companies together.

A&I, founded in 1971 by Michael J. Malone, was created as an alternative to Muzak's traditional recorded music. Malone, a former securities analyst with a passion for music and musical artifacts, observed that retailers and hospitality industries, which catered to younger customers, were turning more to radio and homemade tapes. Today the company services more than 120,000 businesses in more than 40 countries. A&I employees approximately 500 people, with annual sales of \$65 million. Its DRS service offers direct response music, including tracks (contemporary adult), Dubut (new rock, dance, and top 40), and AD-American (country and rock), in addition to "Starz," which recently celebrated its 60th anniversary, has more than 200,000 subscribers. The company has 750 employees and sales in excess of \$100 mil-

lion. Its DRS systems reach an estimated 80 million people daily in the US and 11 other countries. "We offer some very specialized custom programming that caters to narrowly focused music styles," says Leslie Ritter, Muzak director of marketing. Muzak's special products division, also known, prepares its custom CD samplers for resale to consumers.

Muzak offers 16 music channels on DRS, private radio signals, and proprietary CD and cassette products. In addition, Muzak's DRS service offers data broadcasting, business television, video, and in-store advertising. Major clients include Wal-Mart, Computer City, Walgreens, Winn-Dixie and Kmart.

Clearly, both A&I and Muzak have seen enormous growth in the past 10 years. A&I's 1994 joint venture with Stronghold, R.V., a privately held Dutch media company, to form A&I Rediffusion Music B.V. made it the leading European music service company.

Another frontier, at least for Muzak, has been online computer services. The company recently formed a joint venture with Coupons Online, a database marketing group. Through this service, Muzak offers in-store marketing group

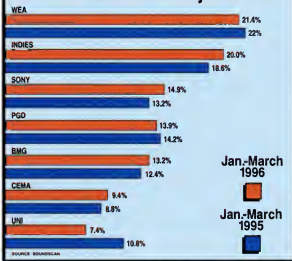
will create and implement company-specific programs for retail and fast-food chains and will coordinate tie-ins between these businesses and major national brands. A major component will be the delivery medium for distributing the ads and coupons. The service will be free to existing clients.

Still, despite Muzak's expansion through specialized markets, its emphasis on music services hasn't let up. "We'll soon be dramatically increasing our number of satellite music stations," says Ritter, noting that a formal announcement is pending.

A&I's Keith Chambers points out, "Our music contributes as much to the atmosphere as lighting, flooring, or any other product display," he says, emphasizing that music is truly a viable way to make the shopping experience more enjoyable and quite aware of the added value the right music offers."

"Yet what really drives the music program is that people like A&I's Mark Leader, is that people's music tastes have become very eclectic. "People aren't genre-specific anymore," he says, adding, "I really come back to that old Edgington line that there are only two types of music: good music and bad music."

Total U.S. Market Share by Distributor



Indies Close In On WEA Race Tightens In 1st-Qtr. '96 List

The figures used last week in the article on market share (Billboard, April 27) represent the 1995 album market share rather than total U.S. market share. The following story is based on total market share. The figures are provided by SoundScan.

BY ED CHRISTMAN

NEW YORK—The independent distributor sector continued to chip away market share from the six majors, taking a 20% piece of the pie in the first quarter of 1996, finishing second behind perennial leader WEA.

Although it finished in the top spot, WEA saw its market share slip slightly to 21.4%, down from the 22% the company posted in the same period last year. But the company's performance was boosted by its showing among country albums, for which WEA was the top distributor with 29%.

For R&B albums, BMG, which finished with a whopping 25.9% market share, was the top distributor in the first quarter. The market-share rankings are determined by Hartsfield, N.Y.-based SoundScan, which collects point-of-sale information from retail and rack accounts on all formats and configurations. SoundScan's sales at stores that account for approximately 85% of U.S. music sales and then projects figures for the entire U.S. retail market.

The market share data is based on unit sales of all music configurations and formats. The market share for country and R&B consists of data collected by SoundScan from the panels used to compile Billboard's album charts for those genres. The totals are for the period beginning Jan. 1 and ending March 31.

WEA maintained its hold as top U.S. distributor by placing 14 albums among the year's top 10 best-selling titles, including "Lagged Little Piff" by Alanis Morissette, the best-selling title in the first quarter with sales of 2.2 million; "Crucial Fear View" by Hoosier & the Blowfish; and "The Best of the Best of the Best of 'Trem" by Enya; and "Tigerlily" by Natalie Merchant.

The company also had strong showings in alternative and hard rock albums, and "current" total market share, which tracks only titles issued in the last 15 months.

The 20% total garnered by independent distributors represented a gain of almost 1.5% from the 18.6% the sector posted in the same time period last year.

The independent sector has enjoyed market-share increases in practically every year since SoundScan became the basis of Billboard's charts. In the first quarter of this year, independent labels placed Co'ole's "Gangsta's Paradise," Enya's "Strs Of The Street Of Mathu-pa-in Compton," and Bone Thugs-N-Harmony's "E. 1999 Eternal" among the top-selling albums.

Independent distributors also benefited from their dominance of Billboard's Hotnewers Album Chart as well as the classical, jazz, and pop genres, in which they are the leading album distributors.

Sony Music bounced back strongly in the first quarter of '96, finishing with a 14.9% share, good enough to grab the No. 3 spot among U.S. distributors. In the first quarter of 1995, Sony Music placed fourth with a 14.2% market share. In the same period this year, Sony's big sellers were Mariah Carey, Oasis, the Pogues, the Presidents of the United States of America. (Continued on next page)

Merchants & Marketing

Kids' Music Gets A New Boost World Wide Web Sites Aid Independent Artists

NOTHING BUT THE NET: It's no secret that traditional retail outlets have been hit by unavailability for independent children's artists. With only one major radio network—the multiple-affiliate Radio A&Hs, which is satellite-delivered to its Minneapolis home base—devoted to children's music, it is almost impossible for independent artists to develop enough of a name for themselves to get their product placed at retail.

Kids' artists have explored alternative channels for years, so it comes as no surprise that the Internet is offering increasingly attractive opportunities to get the word out. A pair of entertainment entities—Creative Marketing Coalition and Harber Brothers Productions—are utilizing the Net to further the cause of children's music.

The CMC, through its World Wide Web site, gives consumers a chance to preview independent children's albums before ordering them directly. Harber is reading its own Web site for a debut in August, and the site will sample the company's new series of music-based CD-ROMs.

CMC founder Ron Wallace, whose Peoria, Ill.-based organization comprises 450 multiple-genre independent artists from 16 countries, says that the CMC's Web site, "Child's Touch—Creative Discoveries For Children," has been generating music orders. Its complete digest-sized catalog offered "approximately every nine months."

The site offers independent CDs and cassettes for sale and displays colorful graphics, artist biographies and photos, and written information about albums and songs. Consumers can download whole albums or individual songs for free files of songs in real time, before ordering directly from the site. "Child's Touch" makes available



by Motra McCormick

product from a number of artists and companies covered in this column, including Mickey The Clown, the Mother Goose Jazz Band, Rock 'N Learn, and Mac Robertson. Wallace says CMC also operates its own label, whose current children's release, "The Naughty Caterpillar," is licensed from England's Take 5 Productions.

Wallace, a self-described techie and interactive media pioneer who says he's been on the Internet since the '70s, readily admits that "we're not getting rich" in the digital marketplace. "But the point is, it's going to come," he says. Increasing technological gains will make the process "quicker and easier." The "Child's Touch" Web site is at <http://www.w2.com/doc2/bfmc2.html>.

Jonathan D. Harber, founder and president of New York-based Harber Brothers Productions and acting GM of KinderActive, the company's CD-ROM publishing arm, says that its Web site, "KinderNet," is a "radio with pictures" using a preview/sampling mechanism. "You can want well-known, successful children's artists on one hand," says Harber. "And why? Disney accounts for the vast majority of children's music sales, and the vast majority of those sales are from animated feature-film soundtracks." Harber says that Disney's unbeatable mixture of music, characters, and story line "is the strongest media combination for

2- to 8-year-olds, the main target audience for kids' music," Harber continues. "In order to achieve that kind of success, either has to hook up with a hit movie or PBS-TV show, neither option [being] available to independent performers."

But indie artists can do get their music on CD-ROMs, which Harber says, "combine music with characters and a story, and the Internet site allows parents and children to sample the entire product before buying."

When it comes, "KinderNet" will list children's CD-ROMs for sale. Harber is debating product. Harber says he plans to make those titles available at "all major distribution and retail outlets."

He also says he's been conferring with a number of established kids' artists, including "Sesame Street" and "The Tales of Grandma Ollie," whose premise is the "Grandma Ollie's Morabot Soup" (tentatively due Aug. 15, when "KinderNet" will simultaneously launch). "We're shooting in the next 10 months," he says, noting that the series' next release is "Grandma Ollie's Hootenanny." The "KinderNet" site currently utilizes all pictures, while the CD-ROMs are animated. But Harber says, "As the Internet's bandwidth thickens, [the site] will look more like the CD-ROMs."

KIDBITS: Bardic storyteller/singer Odde Bodkin's 1996 tour "The Bardic Tale" has been the year's part of an international conference. Bilingual (English/Spanish) release "Santa Comigo" is available on Santa Productions, in Oakland, Calif. That Jonathan Edwards CD release we previewed noted (Child's Play, Billboard, April 29) is called "Little Hands" (American Melody, Guilford, Conn.)... At Simmons "Celebrity Stalks At Midnight" was the Charles Juno Award for best children's album... It's About Time Department: Lou Del Bianco, the most ferociously talented children's TV performer whose never-halt TV show is rounding up a distributor for a proposed PBS pilot, "Get Lost With Lou!" Del Bianco is based in Port Chester, N.Y., and his new album, "A Little Bit Clumsy," is one of the year's best... Radio A&Hs Magazine has suspended publication after publishing partner Warner Music Group's financial disaster over several months ago. The Radio A&Hs organization is seeking another publisher and funding source. Editor in chief Charles Silliman says that the Radio A&Hs Online "continues to flourish" on Pathfinder at <http://www.radio.aah.com>, with new daily reviews, and games updated daily.

newswire...

NICE MAN MERCHANDISING, the merchandising arm of BMG Entertainment North America, has acquired a copyright. Brockum Group. The combined annual sales of the two companies are projected at \$150 million. The deal doubles Nice Man's roster of artists, adding Soundkings, Live, Bon Jovi, Faith Hill, Dwight Yoakam, Neil Young, Ministry, Moody Blues, David Kennedy, Violent Femmes, and Sarah McLachlan. BMG owns 87.5% of Minneapolis-based Nice Man, which was founded in 1979 by Larry Johnson, its CEO.

BEST BUY reports that its net profit declined 17%—from \$57.6 million to \$48.1 million—in the fiscal year that ended March 2; the company also reports a 42% increase in revenues—from \$6 billion to \$7.2 billion—for the same period. Revenues rose because of new stores and a 6% increase in sales for stores open at least one year. However, the gross profit margin fell to 15% from 18.9% the year before because of "continued intense competition and related promotional activity." Best Buy, a consumer electronics retailer, operates 251 stores in 20 states.

RECOTON, a supplier of consumer electronics accessories, says it plans to go ahead with plans to acquire International Jensen, despite a higher competing bid from Emerson Radio. Emerson reportedly has offered to pay \$0.90 per share in cash for Jensen, a manufacturer of loudspeakers for the car and home. In January, Recoton agreed to purchase Jensen for cash and stock worth \$8.50 per share. At press time, Jensen had not made a decision on the Emerson offer.

GENSTAR INTERNATIONAL GROUP, which plans to introduce technology for a videotape indexing system built into VCRs and an on-screen interactive TV guide, has sold 2.6 million shares at \$25.25 each in an initial public offering of stock that raised \$66.6 million. Pasadena, Calif.-based Genstar developed VCR Plus. The company has 30.7 million shares outstanding after the offering.

READER'S DIGEST ASSN., which markets compilation recordings, reports that revenues from its book and home-entertainment products unit declined 9% in the third quarter to \$30.2 million because of "lower performance in Europe." In addition, the company says that operating profit decreased significantly, principally due to lower customer response rates to promotional mailings in Europe, as well as lower unit sales in the U.S.

INDIES CLOSE IN ON WEA

(Continued from preceding page)

American and Celine Dion. Although PGD only lost three-tenths of a percentage point to finish the first quarter with a 13.9% share, the company dropped into fourth place. In the first quarter of last year, the company held the No. 3 spot with 14.2%. PGD's market share strength is in rap and classical; it is the No. 2 album distributor in both categories.

BMG, meanwhile, may have held steady at No. 5, but it gained almost a percentage point in market share, closing the quarter with 13.2%. In addition to being

the leading R&B album distributor, the company is also the leader in distribution of singles.

Cema and Uni swapped places in the distribution standings in the first quarter. Cema garnered a 6.4% share in the first quarter, compared to the 8.8% of the company generated in the same period last year.

Uni dropped more than three percentage points in the first quarter to finish seventh among U.S. distributors, with 7.4%. Last year in the first quarter, Uni was in sixth place, with 10.8%.

EXECUTIVE TURNABLE

HOME VIDEO. New Line Cinema in Los Angeles promotes Lori Siffen to VP of business and legal affairs and names Wendy L. Rubin director of financial reporting and Renee Williams senior marketing executive. They were, respectively, executive director of business and legal affairs and financial analyst for Lifetime Television, and marketing consultant.

Trimark Pictures in Santa Monica, Calif., promotes Tim Swain to executive VP and Don Gog to senior VP of sell-through. They were, respectively, senior VP of domestic distribution and VP of international distribution. Blair Westlake is appointed president of Universal Pay Television and television business development in Universal City, Calif. He will retain his post as executive VP of MCA Home Entertainment Group.

James Krauss is promoted to VP of business and legal affairs for Buena Vista Home Video/Buena



SIFFEN

RUBIN

Vista International. He was director of business and legal affairs.

ENTER/ACTIVE. Susan Wyland is named VP/editorial director of Disney Online's Family.com service. She was editor of Martha Stewart Living.

Prody Services Co. in White Plains, N.Y., names Jennifer Rogers VP/GM of entertainment and Sandy Smallens VP/GM of music. They were, respectively, a consultant for Cap Cities/ABC and senior director of multimedia at Atlantic Records.

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Torch Passed At 38th NARM Confab

WASHINGTON, D.C.—The National Assn. of Recording Merchandisers held its 38th annual convention here at the Sheraton Washington March 22-25. The trade group announced its new slate of officers for 1986-87: chairman, Barney Cohen, Valley Record Distributors; chairman-elect, Robert Schneider, Western Merchandisers; treasurer, Rachelle Friedman, J&R Music World; and secretary, Stan Goman, Tower Records.



Strawberries won the award for large retailer of the year at this year's NARM convention. Pictured, from left, are David Hamula, regional manager, Wazie Maxia; Kathryn Galwak, senior VP of store operations, Strawberries; Van Lipton, president, Strawberries; Paul Grasso, director of sale promotion, Strawberries; and Jayne Simon, senior VP of sales and marketing, MCA Records.



Warner Bros. recording artist k.d. lang was the featured performer at the 30th anniversary NARM scholarship foundation dinner at the trade group's convention.



The Country Music Assn. sponsored Guitars Pull 2 during the NARM convention. The singer/guitarists who performed, from left, are Carlene Carter (Clart Records), Pam Tillis (Arista Records), Mary Chapin Carpenter (Columbia Records), and Suzy Bogguss (Capitol Nashville).



Howard Stringer, far right, chairman of TELE-TV, was the keynote speaker at this year's NARM convention. Pictured with Stringer, from left, are David Lang, president of Compact Disc World and a NARM board member; Pamela Horowitz, executive VP of NARM; and Ann Loeff, president of Spec's Music and outgoing president of NARM.



Ann Loeff, president of Spec's Music and outgoing president of NARM, hands the gavel to the new chairman, Barney Cohen, CEO of Valley Record Distributors.



Independent retailers were among the attendees at the Music in America concert, sponsored by NARM and the Recording Industry Assn. of America at Constitution Hall in Washington, D.C., during the NARM convention. Shown, from left, are Floyd Crow, crowd's Nest; Richard Storms and Alysia Hill, Record Archive; Roman Daniels, George's Music; and Don Johnson with NARM's award for independent retailer of the year, single store category; Gorman Kotz, Record Archive; and Don Rosenberg, Record Exchange of Roanoke.

Top Pop Catalog Albums

WEEK	LAST WEEK	ARTIST	COMPANIES FROM A NATIONAL SAMPLE OF RETAIL STORES AND BACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	TITLE	WEEKS ON CHART
1	1	BOB MARLEY AND THE WAILERS A*	LEGEND (10 0815 90)	LEGEND	245
2	3	RAGE AGAINST THE MACHINE A	RAGE AGAINST THE MACHINE (10 0815 90)	RAGE AGAINST THE MACHINE	6
3	2	BEASTIE BOYS A*	LICENSED TO ILL (10 0815 90)	LICENSED TO ILL	176
4	4	PINK FLOYD A*	DARK SIDE OF THE MOON (10 0815 90)	DARK SIDE OF THE MOON	256
5	3	JIMMY BUFFETT A*	SONGS YOU KNOW BY HEART (10 0815 90)	SONGS YOU KNOW BY HEART	252
6	5	SOUNDTRACK A*	GREASE (10 0815 90)	GREASE	7
7	8	ENYA A*	WATERMARK (10 0815 90)	WATERMARK	231
8	18	CAROLE KING A*	TAPESTRY (10 0815 90)	TAPESTRY	71
9	6	NINE INCH NAILS A*	PRETTY HATE MACHINE (10 0815 90)	PRETTY HATE MACHINE	133
10	16	VAN MORRISON A*	THE BEST OF VAN MORRISON (10 0815 90)	THE BEST OF VAN MORRISON	64
11	15	JANIS JOPLIN A*	GREATEST HITS (10 0815 90)	GREATEST HITS	203
12	12	PINK FLOYD A*	THE WALL (10 0815 90)	THE WALL	259
13	17	JOURNEY A*	JOURNEY'S GREATEST HITS (10 0815 90)	JOURNEY'S GREATEST HITS	254
14	7	SMASHING PUMPKINS A*	SIMONE'S DREAM (10 0815 90)	SIMONE'S DREAM	187
15	11	JAMES TAYLOR A*	GREATEST HITS (10 0815 90)	GREATEST HITS	272
16	16	THE BEATLES A*	GET PEPPER'S LONELY HEARTS CLUB BAND (10 0815 90)	GET PEPPER'S LONELY HEARTS CLUB BAND	251
17	22	STEVE MILLER BAND A*	GREATEST HITS 1974-78 (10 0815 90)	GREATEST HITS 1974-78	148
18	—	ENIGMA A*	THE CROSS OF CHANGES (10 0815 90)	THE CROSS OF CHANGES	1
19	13	THE BEATLES A*	ABBEY ROAD (10 0815 90)	ABBEY ROAD	102
20	20	METALLICA A*	...AND JUSTICE FOR ALL (10 0815 90)	...AND JUSTICE FOR ALL	239
21	21	JIMI HENDRIX A*	THE ULTIMATE EXPERIENCE (10 0815 90)	THE ULTIMATE EXPERIENCE	48
22	19	THE BEATLES A*	1967-1970 (10 0815 90)	1967-1970	6
23	24	TRACY CHAPMAN A*	TRACY CHAPMAN (10 0815 90)	TRACY CHAPMAN	68
24	25	CREDENCE CLEARWATER REVUE A*	CHRONICLE VOL. 1 (10 0815 90)	CHRONICLE VOL. 1	158
25	25	THE DOORS A*	THE BEST OF THE DOORS (10 0815 90)	THE BEST OF THE DOORS	238
26	44	BANANA	GREATEST HITS (10 0815 90)	GREATEST HITS	33
27	28	SOUNDTRACK A*	TOP GUN (10 0815 90)	TOP GUN	88
28	31	ENYA A*	THE CELTS (10 0815 90)	THE CELTS	37
29	10	SOUNDTRACK A*	OLIVER & COMPANY (10 0815 90)	OLIVER & COMPANY	196
30	23	THE BEATLES A*	1962-1966 (10 0815 90)	1962-1966	55
31	29	ACDC A*	BACK IN BLACK (10 0815 90)	BACK IN BLACK	146
32	36	MADONNA A*	THE IMMACULATE COLLECTION (10 0815 90)	THE IMMACULATE COLLECTION	53
33	38	EAGLES A*	GREATEST HITS 1971-1978 (10 0815 90)	GREATEST HITS 1971-1978	262
34	35	THE BEATLES A*	THE BEATLES (10 0815 90)	THE BEATLES	59
35	34	METALLICA A*	RIDE THE LIGHTNING (10 0815 90)	RIDE THE LIGHTNING	227
36	32	STONE TEMPLE PILOTS A*	CORE (10 0815 90)	CORE	3
37	37	U2 A*	THE JOSHUA TREE (10 0815 90)	THE JOSHUA TREE	202
38	47	METALLICA A*	MASTER OF PUPPETS (10 0815 90)	MASTER OF PUPPETS	77
39	39	SOUNDTRACK A*	DAZZED AND CONFUSED (10 0815 90)	DAZZED AND CONFUSED	6
40	46	ELTON JOHN A*	GREATEST HITS (10 0815 90)	GREATEST HITS	241
41	45	FLEETWOOD MAC A*	GREATEST HITS (10 0815 90)	GREATEST HITS	207
42	43	PAISLEY PURN A*	GREATEST HITS (10 0815 90)	GREATEST HITS	239
43	47	ERIC CLAPTON A*	TIME PIECES - THE BEST OF ERIC CLAPTON (10 0815 90)	TIME PIECES - THE BEST OF ERIC CLAPTON	248
44	37	BOYZ II MEN A*	COOLEYHIGHARMONY (10 0815 90)	COOLEYHIGHARMONY	73
45	—	COUNTING CROWS A*	AUGUST & EVERYTHING AFTER (10 0815 90)	AUGUST & EVERYTHING AFTER	1
46	—	BRYAN ADAMS A*	SO FAR SO GOOD (10 0815 90)	SO FAR SO GOOD	2
47	—	ZZ TOP A*	GREATEST HITS (10 0815 90)	GREATEST HITS	21
48	38	EAGLES A*	HOTEL CALIFORNIA (10 0815 90)	HOTEL CALIFORNIA	146
49	45	THE BEATLES A*	RUBBER SOUL (10 0815 90)	RUBBER SOUL	75
50	—	LYNRD SKYNYRD A*	BEST-SKYNRYD (10 0815 90)	BEST-SKYNRYD (10 0815 90)	110

Catalog Albums in older issues which have previously appeared on The Billboard 200 certification chart and are appearing significant sales. *Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. **RIAA certification for sales of 1 million units, with multimillion sales indicated by a numeral following the symbol. Most albums available on cassette and CD. *Albums indicated are suggested lists. List prices include ED, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **Includes past or present Heavies title. ©1986, Billboard Publications, Inc. and SoundScan, Inc.

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Merchants & Marketing

Million-Dollar Times Square Gamble By Virgin Megastore

ON APRIL 23, the Virgin Megastore opened with a bang in Times Square, with thousands of shoppers flocking to the store, keeping the cash registers percolating all day. Business was no break that five hours after the 70,000-square-foot store opened its doors. Ian Duffell, president of Virgin Retail in the U.S., predicted that the store would generate the best first-day sales ever for a Virgin Megastore. Moreover, he said, at the current pace, the store would meet its first-week-sales budget within the first two days of opening.

Despite the outlet's explosive opening, its location has been considered risky in music retail circles, and some competitors remain skeptical about whether the store will achieve long-term success.

Years before Virgin agreed to build the world's largest record store in Times Square, music retailers were naysaying the location, arguing that it was the last place they would put a music store. But Times Square has a long history of being a mecca for music retailing. In the '50s and '60s, the area contained many legendary record stores, including Times Square Records, Tin Pan Alley Arcade Records, and Zeigler's.

In the mid-'70s, Times Square rivaled Greenwich Village as the place to shop for music. The Times Square area had approximately eight record stores, including three King Karol outlets, a Discomat, and maybe even a Jimmy's Music World, not to forget Colony Records, the lone surviving store from that era.

In fact, I remember that Times Square was such a presence in terms of music retail back then that in March 1976, on the day that Led Zepplin's "Physical Graffiti" was released, I couldn't find the album in the three record stores on Steinway in my neighborhood of Astoria, Queens. So I set off on the subway for Times Square and, beginning with Colony, looked for the album, working my way from store to store, until, in the early afternoon, I hit paydirt at Record Haven, which has been out of business for about five years.

Record Haven, like the other stores that once populated the Times Square area, succumbed mainly to an out-of-control shrinkage factor. That's why such music chains as the Musicland Group, Trans World Entertainment, and Tower Records/Video avoided the neighborhood like the plague when they entered the New York market.

But in 1988, the Hahn Co., a San Diego-based shopping center developer best known for building Horton Plaza in that city, had a vision: It wanted to build the first successful venue of its kind in New York. Hahn agreed to build a 140,000-square-foot, six-level vertical mall in the base of an office building that was being sold by Elmer Bernstein, a New York-based developer, and VMS Realty, based in Chicago.

As part of that plan, Hahn decided that in order to be the mecca of the Broadway area, the mall, dubbed Metropolis Times Square, had to be entertainment-oriented. It started looking for a music retailer as a part of that tenant mix.

Hahn began by trying to lure the Wave, the Japanese music and electronics retailer, to open its first U.S. outlet in its mall. But those talks failed, and the company turned to U.S. music retailers, eventually landing a deal with the Musicland Group for a 120,000-square-foot store.

But after construction of the project was completed, the real estate sector in the U.S. suffered a major collapse, and the developers of the tower were forced to place the project in bankruptcy, leaving the mall in limbo.

In 1992, Bertelsmann bought the building at 1240 Broadway and made

it the headquarters for its BMG Entertainment and Bantam/Doubleday operations.

It immediately began looking for a music retailer, deciding to shop the location as a music superstore, and approached Times Square Records, the last remaining possibility of building a store there.

The Musicland Group, Tower Records/Video, and HMV all gave the site a thumbs down. However, Tony Hirsch, who had headed up HMV's U.S. entry, had left the U.K.-based company, was looking for an opportunity, and fell in love with the retail space at the bottom of the Bertelsmann building. He tried to put together a deal to build a superstore there, but that effort never came to fruition.

As fate would have it, though, Hirsch proved instrumental in bringing Virgin into the picture. Virgin signed a lease and began redeveloping the site, pouring \$15 million into the construction of the store. Moreover, sources say, the operating costs of the location are so expensive that Virgin must make \$21 million a year just to break even, which is why other music merchants got weak knees at the thought of signing a lease there.

But even if the space was affordable, Times Square is still being denounced as a location for music retail, even though the area is undergoing a renaissance.

Just over the last three years, Retail Trak has engaged in a running argument about the location with the president of one of the biggest chains in the U.S. His argument is that while Times Square is still the hot place, they are not the kind of people who will buy music. My contention is that the store is 100% location and that with the retail mall at Times Square drawn, a savvy music merchant should be able to figure out a way to sell some kind of music there. I guess, you've just met me who is right about what's getting music retailing works in Times Square.

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Musical Hybrids Thrive At Water Lily

ONE BEAUTIFUL LILY: Collaborations between Eastern and Western musicians aren't new. Many will remember the landmark 1967 collaboration between violinist Yehudi Menuhin and sitarist Ravi Shankar, appropriately titled "West, Meets East," one of the most aesthetically and commercially successful matings of global musical crosscurrents.

Today, a small Santa Barbara, California firm, Water Lily Acoustics, is making some remarkable new strides in pairing players from diverse cultures.

The most recent release from the label, which is handled exclusively by Distribution North America, is the sub-



by Chris Morris

lime set "Bourbon & Rosewater," a trio session with dobroist Jerry Douglas, bassist Edgar Meyer, and Indian musician Vishwa Mohan Bhatt, who plays the "Mohan vina," an augmented archtop guitar of his own invention. Bhatt may be familiar for his 1993 collaboration with guitarist Ry Cood-

er, "A Meeting By The River," which won a 1994 Grammy for best world music album.

As on the Cooder/Bhatt set, the musicians mesh uncinically on "Bourbon & Rosewater"; the sweet whine of Douglas' country-based picking lullabies beautifully with Bhatt's dense, raga-informed vina work.

The album, like the rest of Water Lily's releases, was produced by label founder Kavichandran Alexander, a native of the Indian coastal island of Tamil Elam. Alexander originally wanted to be a filmmaker but established Water Lily in 1985 to record Eastern classical musicians; his first release was a live performance by sarod master Ali Akbar Khan.

"The company was formed with two goals in mind," Alexander says. "The (Continued on next page)

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FOR WEEK ENDING MAY 4, 1996

Top Kid Audio™

THIS WEEK			LAST WEEK			WEEKS ON CHART	Compiled from a national sample of retail stores and rack sales reports collected, compiled, and provided by 
1	2	3	1	2	3		
★★★★★ No. 1 ★★★★★							
1	1	13	SING-ALONG WALT DISNEY 62899 (1.0 98 Cassette)				WINNIE THE POOH
2	5	35	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 62685 (1.0 98/16 98)				
3	2	6	READ-ALONG WALT DISNEY 62211 (6.98 Cassette)				OLIVER & COMPANY
4	3	24	READ-ALONG ● (6.98 Cassette)				TOY STORY
5	8	35	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. 2 - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 62686 (1.0 98/16 98)				
6	4	27	VARIOUS ARTISTS WALT DISNEY 62683 (3.98/16 98)				WINNIE THE POOH: TAKE MY HAND
7	6	20	CELEBRATION KIDS CLASSICS BETHSUN 095 (3.98/6 98)				TODDLER TUNES
8	16	15	BARNEY ● BARNEY'S FAVORITES VOL. 1 BARNEY MUSIC/SBK 27115/EM (3.98/15 98)				
9	7	20	CELEBRATION KIDS CLASSICS BETHSUN 213 (3.98/6 98)				SILLY SONGS
10	9	30	CELEBRATION KIDS CLASSICS BETHSUN 217 (3.98/6 98)				ACTION BIBLE SONGS
11	13	34	READ-ALONG ● WALT DISNEY 62758 (6.98 Cassette)				POCAHONTAS
12	RE-ENTRY		VARIOUS ARTISTS WALT DISNEY 62697 (3.98/11 98)				DISNEY'S PRINCESS COLLECTION
13	10	26	CELEBRATION KIDS CLASSICS BETHSUN 218 (3.98/6 98)				SUNDAY SCHOOL SONGS
14	NEW ►		READ-ALONG WALT DISNEY 62219 (6.98 Cassette)				THE ARISTOCATS
15	24	34	KENNY LOGGINS ● RETURN TO POOH CORNER SONY WONDER 57674/COLUMBIA (3.98 60/13 98)				
16	11	5	CELEBRATION KIDS CLASSICS BETHSUN 216 (3.98/6 98)				PRESCHOOL SONGS
17	RE-ENTRY		VARIOUS ARTISTS ● DISNEY CHILDREN'S FAVORITES VOLUME 1 WALT DISNEY 62625 (6.98/13 98)				
18	14	23	CELEBRATION KIDS CLASSICS BETHSUN 215 (3.98/6 98)				BIBLE SONGS
19	RE-ENTRY		VARIOUS ARTISTS ● 20 SIMPLY SUPER SINGABLE SILLY SONGS WALT DISNEY 62819 (3.98/13 98)				
20	RE-ENTRY		BARNEY ● BARNEY'S FAVORITES VOL. 2 BARNEY MUSIC/SBK 28338/EM (3.98/16 98)				
21	22	11	CELEBRATION KIDS CLASSICS BETHSUN 221 (3.98/6 98)				LULLABIES
22	19	20	READ-ALONG ● POCAHONTAS: LISTEN WITH YOUR HEART WALT DISNEY 62263 (6.98 Cassette)				
23	25	52	READ-ALONG WALT DISNEY 62254 (6.98 Cassette)				THE LION KING
24	20	6	MY FIRST READ-ALONG ● POCAHONTAS: WHO'S MAKING THAT SOUND? WALT DISNEY 62267 (5.99 Cassette)				
25	RE-ENTRY		VARIOUS ARTISTS WALT DISNEY 62827 (3.98/16 98)				MICKY UNRAPPED

Children's recordings: original soundtracks excluded ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units ● RIAA certification for sales of 1 million units, with multiplication factors indicated by a number following the symbol. Most albums available on cassette and CD. *Reprints indicate vinyl LP or cassette. †For tape prices, and CD prices for WEA and BMG labels, see suggested list. ‡For prices marked CD, and all other CD prices, all relevant prices, which are presented from wholesale prices. © 1996, Billboard/SPN Communications, and Soundscan, Inc.

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Merchants & Marketing

DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

first was to record the classical musicians of India and Asia. It was a way of archiving their traditions, because they were facing extinction. The second was to create new music by combining musicians from different cultures."

Alexander's first attempt to fulfill the latter goal was the Cooder/Bhatt project, which set the tone for the label's subsequent recordings.

"Symbolically, it's interesting," Alexander notes, "because Ry is the granddaddy of bringing various [mus-

cal] streams together." Noting that Cooder had recorded with such talents as *norrieño* accordionist Flaco Jimenez and Hawaiian slack key guitarist Gabby Pahini on such '70s albums as "Chicken Skin Music," he adds, "They didn't even have the term 'world music' when he did that."

Last year, Alexander recorded Bhatt with bluesman Taj Mahal and Chitra viva player N. Ravikiran on the album "Mumtaz Mahal"; the set features a version of "Come On In My Kitchen"

unlike anything Robert Johnson could have possibly imagined.

In June, Water Lily will release an album featuring barjost Bela Fleck, four Indian musicians, and a Chinese performer. Alexander has also recorded Bhatt with Los Lobos' David Hidalgo, a combination that should prove flabbergasting.

Asked if he has any dream sessions he'd like to realize, Alexander says he would like to match Cooder with Chinese musician Gong Yi, who plays the

chin, a koto-like instrument. ("It's the oldest instrument known to man that uses the slide technique," Alexander says.) He would also like to pair Indi-an saxophonist Kardi Gopal Nath with tenorist Charles Lloyd, who is no stranger to crosscultural performances.

"The possibilities are endless," Alexander says. "There is so much to be done. But you have to be careful... There has to be some historical connection and cultural connection and

spiritual significance. All of that has to be there, and the musicians have to jell. Otherwise, it's just an exercise."

Water Lily records its extraordinary albums utilizing tube equipment built expressly for the label by Tim de Paravicini. Alexander eschews studios for his sessions, utilizing a chapel in St. Anthony's Seminary in Santa Barbara. "Acoustic music was designed to be recorded in a suitable acoustic environment," Alexander explains. "Churches tend to have nice reverberant acoustics. Also, the vibe is critical, and a church is very serene."

Alexander goes to all these extremes for a lofty purpose. "I call these [albums] 'records for the rest of your life,' like [Miles Davis'] 'Kind of Blue' or 'Sketches of Spain.'" "We think he may be on the right track."

FLAG WAVING: Guitarist/vocalist Will Ohlman of the jarringly intense Palace Music is on a solo tour in Europe, and—unsurprisingly, given his reputation as a reticent and reclusive musician—he expresses some discomfort with the experience of live performance.

"I think records are much more important," Ohlman says, "because you can listen to them more than once, and the listener has so much control. I think of [live work] as a way to give an audience member perspective on the songs."

That perspective must be somewhat frightening to the uninitiated: Palace Music's new Drag City album, "Arise Therefore," like its predecessors, mates sparse, folksy melodies, chillingly recorded by Steve Albini, with Ohlman's parched moan of a voice and lyrics of barely subdued violence.

"I find it to be very violent as well," Ohlman confesses. "Uncomfortably so at times."

Ohlman has often been tagged as a roots-based musician, since his music usually sounds like a punk-inflected interpretation of old-time country styles.

But, Ohlman says, "there are [too many] musicians and writers who are not associated with country or folk or even American music [who have influenced me] to make that the main reference point for this music."

Whatever its primary sources, Palace Music's sound is disquieting, although not so forbidding that its music lacks appeal for other musicians. Recent Flag Waving subject Kelly Hogan covered Palace's "King Me" on her new Long Play solo set, "The Whiskey Only Dogs Can Hear."

Ohlman expresses stunned surprise at the news: "I never knew anybody to cover us. It's wild."

Ohlman, who will soon be relocating from Iowa City, Iowa, to New York, utilizes a free-floating group of musicians in Palace Music (which has also been known as Palace Songs and Palace Brothers). "It's a testing ground," he says of the live format. "It's done reluctantly, and I think there's a fair amount of hostility expressed by the audience."

Palace's uncommon music will be heard in May at shows in Philadelphia, New York, and Washington, D.C. Ohlman adds (with searching like a shoulder) that the band will embark on a tour in October that will take it through the Plains states and along the West Coast.

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VIRGIN TAKES MANHATTAN

THE TIMES SQUARE OPENING OF THE WORLD'S LARGEST RECORD STORE HAS CAPTURED THE HEART OF THE CITY AND THE ATTENTION OF THE ENTERTAINMENT-RETAILING COMMUNITY. AN UP-CLOSE-AND-PERSONAL LOOK AT THE COLOSSUS OF THE CROSSROADS.

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The Colossus At The Crossroads

It's here now: the world's biggest record store, dispensing entertainment, its own cola and copious amounts of "the wow factor."

After nearly two years of planning, weather and construction delays, and high hopes, the much-awaited Virgin Megastore—the biggest record store in the world—has opened on Broadway in New York's Times Square.

On opening day, more than 1 million CDs and 21,000 movies on video were available to shoppers at what is often called the Crossroads of the World. Once a seedy and some-



On Broadway: part of an arts-and-commerce renaissance

what dangerous section of midtown Manhattan, Times Square is now home to several major corporations, as well as numerous Broadway theaters, and is experiencing a renaissance in the arts and commerce that bodes well for Virgin's \$15 million gamble here.

The Virgin Megastore is a 75,000-square-foot tenant in a building owned by Berliozmann, the giant German media company that operates BMG. Next to the music store are an All Star Cafe sports-themed restaurant and a four-screen Sony Theater.

Virgin executives say a primary goal in building this four-

Continued on page 60

Q&A With

IAN DUFFELL

VRG's main man talks about the miracle on 45th Street, retail's changing landscape and Virgin's plans to be a big part of it all

BY DON JEFFREY

A 45-year-old native of England, Duffell is president/CEO of the Virgin Retail Group (U.S., Canada, South America). He was interviewed by Billboard in a makeshift office at the back of Virgin's new Megastore, at Broadway between 45th and 46th Streets, just prior to the store's opening. Duffell has been with Virgin since 1987 and has overseen the retailer's expansion into Japan and the U.S.—where it opened its first store, on Los Angeles' Sunset Strip, in 1992.

Billboard: How do you feel about opening your first store in New York City?

Ian Duffell: Obviously very excited.

It's taken, it seems, like an eternity to get to this stage. It's exactly three years since we started to negotiate for this space. So I guess the best things are worth waiting for. It's taken an awfully long time to put it together.

BB: Were you competing with other retailers for this space?

Duffell: Originally, it was designed to be a shopping mall. Clearly,

Continued on page 62





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after much deliberation, we decided on 45th and Broadway.



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"Virgin Megastore's staff always conduct their events with MCA with incredible efficiency and professionalism. It's such a pleasure to work with everyone there, especially Marty Slich and Brian Regan. The 'Jurassic Park' event held at the Virgin Megastore on Sunset Blvd. was a fantastic highlight for us."

—Marie LaMagro, VP, publicity,
MCA Universal Home Video

"Everyone in the neighborhood—especially visitors—is excited about the arrival of a Virgin store in Times Square, and our first floor never looked better. Congratulations and welcome to the crossroads of the world."

—Pete Jones, president, BMG Distribution

"Virgin is one of the more innovative chain stores when it comes to promoting the laserdisc format. With well-rounded inventories and a number of in-store events geared to the laserdisc consumer, they continue to call attention to the virtues of the laserdisc."

—Barbara Adolph, national sales manager,
Image Entertainment

CROSSROADS COLOSSUS

Continued from page 28

level merchandising colossus is to give customers a full range of music, video and multimedia product within an environment that is safe, stimulating and fun. Virgin Retail Group president/COO Ian Duffell calls this "the wow factor."

"A lot of megastores carry deep catalog," says Stephen Hamilton, VP of operations for Virgin Retail Group. "But we wanted to expand the opportunities endlessly." Toward that end, Virgin has devoted two of the store's four levels to music and installed 1,000 listening stations. A large proportion of those posts will be devoted to specific genres of music. Unlike many record stores, in which virtually all the listening stations are bought and paid for by record companies that are promoting their artists, most of the Virgin posts consist of selections chosen by the store buyers. Entire albums can be listened to. And at the top of a tower that runs through all four levels of the store, there's a DJ playing records from a wide swath of musical styles.

"VERY LARGE" IN VINYL AND VIDEO

CDs and cassettes won't be the only configurations for music here. "Yes, absolutely," says Hamilton, when asked about vinyl. That will be primarily for 12-inch singles, but the vinyl section will also include new full-length titles as well as budget cutout product and seven-inch singles. More than 100 listening posts will be dedicated to singles.

Virgin's goals for the video department are just as ambitious as for music. "We want every single VHS sell-through title and laserdisc title available," says Hamilton. There will be a "very large" area for special-interest videos and a "hall of fame" section that features more than 100 movies that have won Academy Awards. To promote new films on video, there will be more than 20 video monitors.

"We're also gearing up for DVD," adds Hamilton, referring to the new video format on optical disc that is expected to be out on the market later this year.

Books as well are part of the Virgin scheme. But for this department, the goals are more modest. The retailer does not plan to stock every new title on the market, but rather will focus on books that deal with music, other entertainment and pop culture.

Hamilton emphasizes the importance of "interaction"

between the different departments of the store. He says, "If you're in the cafe or book area, you can tap into what's being played in the classical area or in the jazz department."

And, certainly, interactive media will not be slighted. Several demonstration units have been installed for newer videogame titles. Sony PlayStation and Philips CD-i players will be on hand. Virgin will stock games on CD, CD-ROM, Sony PlayStation and Sega Saturn, but none on cartridge.

Despite all the product filling the store, Virgin executives



Virgin births: the store's main floor takes shape.

promise that the store will not have a cluttered effect. "We're creating a place where people will want to stay," says Hamilton. No vendor displays will be allowed on the store, Hamilton says. Virgin puts up its own.

EXTRA WAREHOUSE IN MIDTOWN

For a store of this size, with its massive inventory, purchasing and replenishment could be a nightmare. But Virgin has fine-tuned those functions in the other megastores it operates around the world. Hamilton says all purchasing will be done at the store level. There will be a head music-buyer and seven genre buyers. There will also be a head buyer for nonmusic product.

For the construction and opening phases of the store, Virgin has leased a warehouse in midtown Manhattan. Hamilton describes it as "a store within a store, laid out like a store." Three weeks before opening, all the inventory was

Continued on page 64

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"Virgin is a store that's open to unique ideas, which has given them an edge in the marketplace. They carry unique titles, and that's what gives them the draw they have. We've enjoyed working with John Visconti. And we want to be partners with Virgin as multimedia and software needs increase."

—Rob Washburn, executive VP, American Software

"All of Virgin reflects the off-the-wall attitude of Richard Branson. They're not the norm, and they dance to the beat of their own drum. They take titles that others won't carry, and they sell them. Even their on-hold message—with its constant updates and tidbits of jokes—is unique. They're not a normal company just selling software at the bottom-line price. We fit together well."

—Steve Freshki, West Coast sales manager, American Software.

Q&A: IAN DUFFELL
Continued from page 38

it's a great location, and it's getting better all the time because they've been cleaning up Times Square rather well. We didn't really need the 100,000 square feet; we needed a good partner to come in with us, a partner tenant. It's worked quite well for us to give 40,000 square feet to All Star Cafe, part of the Planet Hollywood group. That's a unique attraction. That makes it a pretty sizeable attraction with the two sites. There were other interested parties. A bookseller was interested in the space. But there aren't too many retailers out there who can take 75,000 square feet. So we didn't have a lot of competition.

BB: Wasn't Blockbuster initially your partner for this store? And do you have another joint-venture partner now?

Duffell: We had a joint venture agreement for the U.S. with Blockbuster, which we terminated about a year ago—about

But we feel so strongly about the U.S. business that we're prepared to put our money where our mouths are. We're doing very well so far with five stores. And we feel very confident about making the investment. It's a sizeable one—it's \$15 million going into one store alone. For a private company, it's a stretch, but we feel very confident about the investment.

BB: Are there plans to open other New York stores?

Duffell: We've got a lease signed in Long Island, and that will certainly be happening next year. We're ultimately looking for six locations, maybe seven, in New York, from the financial district right away through to the obvious major areas of New York. So we could have a very sizeable business here. It's such a big city that it would be impossible to just plant one in Times Square and expect that to be the hub for everybody. We have a very strong store in Paris, and this should rival it. We need to fill the gap with other stores, smaller stores, small by this standard, but not small by the industry stan-



California Megastores: Sunset Strip (left), Costa Mesa



the time they were acquired by Viacom. Originally, they were certainly involved with the whole of the U.S. The Times Square store would be part of that partnership. That obviously isn't to be. This is the only territory where we're actually on our own. We have partners in all other territories around the world, which is 15 countries now.

Mainly we have 50-50 joint ventures. We have partners who are I guess, the experts in those territories. And we have very strong retailers as partners. We actually had a partner for the first L.A. store, a silent partner, a Singaporean businessman.

dard—25,000 to 30,000 square feet.

BB: Some argue that New York is rapidly becoming oversaturated with superstores. What do you think?

Duffell: I don't know if it's oversaturated. I think if you put a big enough store into any market of good range, it grows that market. I think you can reach the saturation point by opening too many mid-sized stores. I don't see mid-sized stores as being an attraction. You've got to be a real destination in

Continued on page 66

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STORE STATS

In addition to stocking more than 150,000 music titles across 40 musical genres, the 75,000-square-foot Virgin Manhattan outlet boasts some other notable features...



Inner Space: The Megastore's interior is large enough to accommodate one and a half football fields, or 938 New York City cubs.



Look & Listen: The store features 1,000 listening posts, more than 100 video/laser-viewing stations and on 11-by-14-foot Sony Trinitron screen.



Let There Be Light: The Virgin logo atop the store's main entrance pulsates with 3,412 feet of red neon. The store interior is illuminated by 2,502 lightbulbs.



Wired: Twenty-one miles of audio cable run through the premises.



Up There Where The Air Is Rare: The store's disc jockey broadcasts from atop a 50-foot steel-and-glass tower that extends through the three-story atrium.

There's a million gut-wrenching stories out there baby, and I am gonna make sure you're not one of them." From their perch atop the city's tallest building, the rooftops spread below them like a crazy quilt. The wind had picked up, and he wrapped his trenchcoat around her, pulling her closer. "They call this town the Big Apple, and just like in the story of Adam and Eve, there's temptation everywhere. So I'm gonna stick close by you, hear? Cause there's one thing I know for certain, in this town a virgin without brains wouldn't last ten minutes."

They turned and walked towards the stairwell, and a strange hypnotic melody drifted out into the night air and for a moment the city fell silent.

Tuesday morning

BRAINS
congratulations god we could help...

CROSSROADS COLOSSEUM Continued from page 50

boxed, trucked to the store and put in the bins. Virgin plans to use the warehouse for two months after the opening. For off-site processing. After that, all warehousing of inventory will be done in the store.

Like a supermarket, all the replacement will be done from midnight to 8:30 a.m., with a crew of 18 restocking shelves. The store is open from 9 a.m. to 2 a.m. every day of the year.

Four months before construction started, Virgin began staffing the store, locally hiring most of the 300-plus people who will work in the store. The general manager is a 10-year Virgin veteran, John Hogg, who had been store manager of the chain's Sun Strip site in Los Angeles. Under GM Hogg will be three assistant managers: one for music, one for non-music products and one for administration and operations. The senior music-buyer will report to the assistant manager for music.

COMFORTABLE CHAIRS AND AIRLINE TICKETS

Executives promise that pricing will be competitive in the new store. There is a Coca-Cola superstore on Sixth Avenue and an HMV on Fifth Avenue and a Sam Goody on a nearby side street (but it has been reported that the Sam Goody will

"Yes, absolutely," says Stephen Hamilton,

Virgin Retail's operations VP, when asked about vinyl. That will be primarily for 12-inch singles, but the vinyl section will also include new full-length titles as well as budget cutout product and seven-inch singles. More than 100 listening posts will be dedicated to singles.

close). As for independent retailers, the biggest in the area is Colony Records on Broadway, which serves a special niche of show music and hard-to-find older titles. "On a regular basis, we'll discount the best-sellers," says Hamilton.

Virgin's Top-50 wall will include listening stations for all the listed albums. Another wall will feature charts of best-sellers from other Virgin stores around the world.

And, when customers are through listening to album or single selections or watching the video monitors or trying out the latest video game or sitting down in one of the comfortable chairs in the book department looking over a new title, they can find respite in the 50-seat cafe on the lower level that will serve food, beer and wine (in addition to Virgin Cola). Another sister business represented on the site is the Virgin Atlantic airway-ticket counter on the second level.

Although Virgin executives express confidence about making all these complicated elements work to produce a successful store, the process of putting up this megastore has been anything but easy. Construction has not gone without a hitch. "This is New York," says Hamilton. "There have been a lot of problems. When you're opening a store of this magnitude and putting inventory in this range, construction can really mess you around. We have to go along with those delays. We've had to stop and start our operations for a while. But you can't sit on millions of dollars worth of product."

Hamilton says that about 18 months ago, the intention was to open the store in time for the 1995 Christmas season. But by March of last year, executives knew that was too optimistic. So they figured a mid-February 1996 opening made sense. But that was before the worst winter in recorded history had hit New York. The always unpredictable Northeast pushed the opening ahead to March.

—DON JEFFREY

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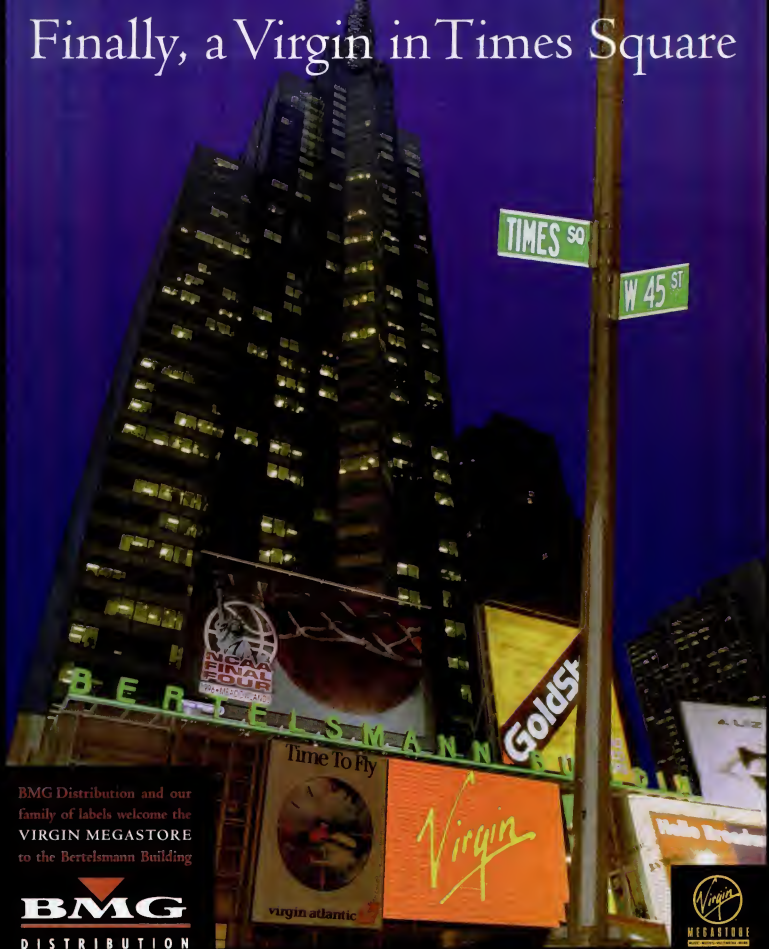
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Q&A: IAN DUFFELL Continued from page 42

this business. Or you're the corner shop where you're convenient and local, and you know the guy who owns it. I think the stores in between are suffering at the moment. In London, for example, we had HMV at one end of Oxford Street and Virgin at the other end of Oxford Street. And we thought that was a nice combination, and we had big businesses there. HMV decided to open another one right in the middle during my tenure there. And both of the stores—I know both of the numbers very well now, Virgin and HMV—actually sustained and grew the business. And this new store that opened was totally incremental growth. You could describe that as being overhopped, but the proof in the pudding is that it grew the market.

If you had opened 12 mid-sized music stores along Oxford Street, I think they would have all struggled. For want of a bet-



Virgin took San Francisco (top) in '95, Sacramento in '94.

ter word, it's mediocrity and it doesn't really work in this business. You have to generate excitement—it's that wow factor—when people walk into a store, that excites them enough to go and buy something and makes them come back because it's entertainment more than retail. And I'm pretty confident that we can open half a dozen in New York and grow the market.

BB: Do you see the pricing wars around the country affecting your business in New York?

Duffell: We have to compete. We are positioned as offering value for money. We have to go out with the best price in the marketplace. It obviously does affect us when we see new releases sold at cost or below cost. I think we've weathered the storm better because of the range we're carrying, and the percentage of sales that are affected by these discounted prices are smaller than at a middle-sized store. I think our margins have been shaved by about 1% overall. Some of the smaller stores have probably suffered 7% or 8% because so much of their

"Virgin have great people to work with, fabulous-looking stores with a great kaseroisic, fabulous. We're looking forward to doing big business in New York with them."

—Tom Smeltzer, director of sales,
Pioneer LDCA

"The Virgin staff are a pleasure to work with because they get so excited about music. If they believe in an artist, they will do whatever it takes to help break them, helping the distribution companies and labels. We became a team with them. For example, they've championed one of our Work artists—Ruby—really helping to promote it. They're passionate people."

—Laura Polson, West Coast branch manager,
Sony Music Distribution

"The most unique thing about Virgin is their merchandising concepts when working with mixed media. Right as customers walk in, they can see the wall of Microsoft. It's terrific. People from our corporate office have flown down just to see it. Now we're doing a window in the Times Square location. It's a new concept for them; only one year, and they've increased sales tremendously. We also enjoy working with the employees. They're smart and do things well."

—Gini Nochevo, Re-seller account manager,
West Coast, Microsoft

business is geared to new releases. We've come out of it relatively unscathed, but obviously it's not finished yet. And I can see another 1,000 stores closing this year, and that's very sad because the stores that are closing are stores that have been dedicated to the music business.

I'm not convinced that these new people moving into the market will be there in four or five years' time. There's no long-term commitment; they're just generating traffic. It's a tough phase we're going through, but I feel pretty confident that we're going to come through it and maybe grow the business at a time when it seems to be shrinking. There's also a bit



Photo: Chuck Paine

Listen here: some of the store's 1,000 album-sampling posts of a shakeout from over-bollishness. Four or five years ago, everybody was buying each other and prices on businesses were way over the top and everybody seemed to be moving into music retail. I think this is just the backlash from that.

BB: Is it part of your strategy to buy other retail companies for growth?

Duffell: We have been offered all of those companies that are around at the moment. When there's speculation about their being for sale or going out of business, we've certainly looked at them. Obviously, we have to look at them in see if there's a reason to go that route. We've never done it to date. And we probably won't do it, because it's our strategy to open Virgin stores. And to convert any of those retailers into the Virgin format would be as expensive as building a new store. So the problem you have is that you then pick up the good with the bad. You might have a chain of 100 stores with 50 good locations that would work, and 50 you'd have to close or do something pretty drastic with. You can expect our brand, I hope, to add sales. There's a natural improvement in the business by adding the brand.

BB: Do you plan to open stores in large metropolitan areas only?

Duffell: We are an urban music-retailer. But there are a few
Continued on page 68

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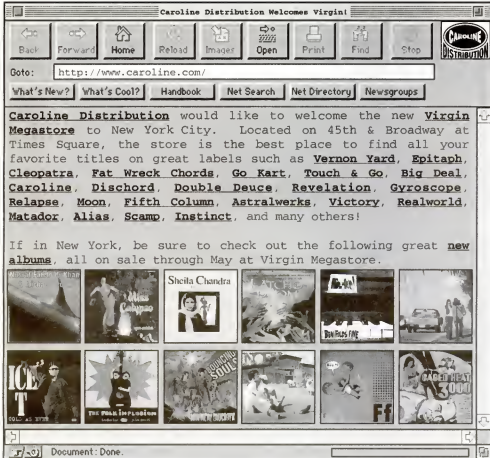


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virgin atlantic 

Virgin Atlantic Airways offers all non-smoking flights to London's Heathrow from JFK, Newark, Los Angeles, San Francisco and beginning June 26, 1996, from Washington (Dulles). To Glasgow from Boston, Miami, Orlando and Milwaukee (via Boston on Midwest Express). And beginning May 17, 1996, to Manchester from Orlando.



Q&A: IAN DUFFELL
Continued from page 67

stores opening that you could almost classify as suburban. I think there are only 25 cities in America with populations of more than a million, and you really need that sort of population to open one of these stores. And in many cases, there isn't that urban element to the market in certain cities. For example, Seattle is a case in point. The nighttime business in Seattle is nonexistent. People live the city and go to their homes, and the suburban malls start to operate in the evenings and on the weekends. We really need to have that day-and-night, seven-days-a-week trade to make our stores really functioning.

In this case, I'm pleased to say we're doing something there to bring back the heart of Seattle. We're going in there with a



Devilish details: mural on pillar, and the two-story DJ tower

very big music store, and there's a new Hard Rock Cafe, a Planet Hollywood, a Niketown, a 24-plex Sony theater. So we're actually creating a whole block of downtown Seattle. And I think that can work to re-establish some of these cities where we wouldn't normally go. We've got good partners to go into these locations. And I believe that works. That seems to be an ingredient developers are looking for: in the shopping malls they want an entertainment base there. And they can transform a market that has steadily run down. So there are probably only 20, 25 cities we'd open in.

BE: What is the state of the business right now?

Duffell: Very soft. I'm hearing complaints from retailers and record companies who are very concerned about the situation. It is definitely a shakeout period in the industry. The returns situation is making the record companies rethink their strategy there. It always surprised me how you'd walk into the largest stores in the U.S. and see stock piled up. It's almost part of the marketing. The promotion of the product to pile it high and sell it. We don't operate that way around the world. When times are tough, the thing they do is to send it all back. I think they're probably knee-deep in returns. It's not affecting us because we do a fairly tight inventory. We're keen to

Congratulations Virgin Megastores.
Wishing you continued success.

20th CENTURY FOX

From your friends at Twentieth Century Fox Home Entertainment.

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"I've been working with Virgin since Virginia was changed formats. After talking to Virgin, we decided to sell our first CD, 'Live From The Music Hall, Volume 1,' in Virgin Megastores. They sold out in less than three weeks. We have already decided to exclusively sell our 'Volume II' with them as well, and we know they'll sell out quickly. Virgin staff are very creative. Last year, they called me to do a Medusa Midnight Sale Party with a snake-pit and a woman dressed like Medusa to celebrate Annie Lennox's new CD, 'Medusa.' Our listeners like Virgin Megastores. They carry our music, and they're great looking. They also gave us window displays, which was tough when artists like Mariah Carey and Whitney Houston are out too."

—Robert Lyles, director of advertising and promotion, KSCA Los Angeles

"I think the stores are truly something special because they know how to create excitement. At Virgin, the spectacular happens every day. Going into the store, you never know what to expect, but you're never disappointed."

—Dan Thomas, key account sales representative, Baker & Taylor Entertainment

"Virgin is one of the most professional and creative marketers in the retail business these days. They take pride in breaking and developing new acts and are definitely all music people. I've seen them help break Deep Forest, B Tribe, 'Riverdance,' Everything But The Girl, which has been their No. 1 record for several months.

They are a leader for new acts, which is reflected by their year-end Top 10, which doesn't reflect the industry's. It's the cutting edge of the record business. Their management team is not only concerned about the bottom line, but about respecting their employees and customers."

—Pete Anderson, senior VP, sales, Atlantic Records

have the smallest return rate in the country. It's something we don't have to work too hard at because it's second nature for us to do that. I don't think the tactic of piling stuff up really works. People want selection and not mass marketing.

BB: Do you plan to provide much live entertainment in this store?

Duffell: The whole store is entertainment. We've got 1,000 listening stations, a few hundred watching stations. It's a store you can play with; it's not a passive store. In addition, there's the classical shop, which is 8,000 square feet. There's obviously soundproofing there, a nice environment, comfortable, and we have a stage in there with a grand piano; we'll have string quartets and classical concerts on a regular basis. That will be a regular feature in the store. We'll also have—on Level B2—the lowest level, a stage where we can do acoustic sets. And we have a DJ in the store. There's a tower running through the entire four levels, and at the top of the tower is the DJ, orchestrating everything. Hopefully, it's going to be a fun place for people to come to. It's not just coming in and finding what you want in music; it's coming in and having a good time.

BB: Will this be your biggest store?

Duffell: Paris is the biggest in revenues. That has the reputation of being the \$100-million-a-year-plus store. It's not the biggest in size. The biggest currently in size is our Oxford Street London store. This when it opens will be the largest music store in the world. We're hoping to repeat what we're doing in Paris in revenues. It doesn't need to do that kind of revenue to be a success. I'm not going to disclose the number we see in revenue, but it's certainly up there.

BB: Why has it taken so long for a retailer to put a superstore in Times Square?

Duffell: When we first looked at opening this store, a number of people told me I was crazy. Fortunately, a lot of people told me I was crazy to open the largest music store for HMV on Oxford Street in the wrong location, on the wrong part of Oxford Street. And I think they told us the same thing about the Champs d'Elysees in Paris—that people would never buy music in the Champs d'Elysees. Most people said Times

Continued on page 70

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Be New Year's Eve
in Times Square!"



"Virgin has set a whole new standard in entertainment retailing by providing a total home-entertainment destination at its Megastores. Visiting a Megastore is a real shopping experience: listen to the latest hit albums, pick up that Oscar-winning movie and try out the newest videogames. They've put together an outstanding interactive department that provides the ultimate entertainment experience for consumers. Electronic Arts is very excited to be a Virgin Megastore partner, and we're thrilled to be part of the launch of the world's largest Megastore in Times Square."

—Mark Chuberka, territory sales manager,
Electronic Arts

Q&A: IAN DUFFELL

Continued from page 69

Square's not the place to be, which I guess is why there wasn't a music store here. I think to me that's almost like a lucky omen; let's hope it works this time. It's the crossroads of the world, they say, an exciting place to be. The police and the city have done a lot to transform the area. I think it's a much safer place today. And it's certainly got a real atmosphere and a vibe to it. I hope that what we'll do is provide a catalyst for a lot of other interesting retailers to come into the area. I guess somebody has to be first. I think our confidence in doing this has probably inspired a few others to look at the area.

BB: Do you have a special relationship with BMG, since it is the landlord here?

Duffell: We have a special relationship with them anyway.



Sign of the Times Square Store

they're a great label. I think they really wanted a music store in their building because they felt that it would be a nice fit for them. There certainly won't be any preferential treatment toward BMG. I don't think that would please the other five companies.

BB: Are there any special activities planned for the store once it opens?

Duffell: We had a big pre-opening party on the 22nd of April, on the 23rd at noon we had the unveiling of the store, and Richard was there, of course, doing one of his death-defying acts. He always does something in typical Branson style to open the store. And we'll have a lot of things happening in the days and weeks ahead. We're not going to just open it and say, "That's it" and walk away from it. There'll be a lot of artists coming in, for signings and personal appearances, to kick the thing off. ■

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Time To Enter*Active File

MERCHANTS & MARKETING

Tower, Apple Tea For Retail Web Site

■ BY BRETT ATWOOD

LOS ANGELES—Tower Records and Apple Computer Inc. are teaming to create what stands to be the largest presence yet by an established music retailer on the Internet.

Tower's "Records" new retail World Wide Web site (<http://www.towerrecords.com>), which is set to debut May 1, will offer more than 150,000 current and catalog music titles. The West Sacramento, Calif.-based chain will compete with other established online merchants by discounting many of its top-selling titles "at prices that will be lower than those in our retail stores," says Mike Farrace, Tower VP of publishing and electronic marketing.

Although no specific prices were available at press time, Farrace says that some people may be surprised by the low-ball prices the chain will offer on its front-line music releases for sale through the Internet site.

"The public believes that it is cheaper to market online, so they expect lower prices," says Farrace. "Also, the competition has low prices online. As in the physical retail market, there are some extreme low-balls out there. We want to find a good balance in our Internet pricing policy."

The Web site will offer next-day delivery on Tower's top 1,000 albums, while other titles will be shipped within six to 10 days of purchase. Shipping and handling fees were still being determined at press time.

Tower is already a merchant on another electronic retail venture, eShop (<http://www.eshop.com>), where it sells some catalog CDs for as low as \$9.99, while newer titles retail for as low as \$12.99.

The retailer also operates an online store on America Online (keyword: Tower), in which AOL receives a percentage of each transaction. Tower plans to open yet another site, on CompuServe, sometime this summer.

The new Web site is not likely to replace any of its other online retail ventures, Farrace says.

"We are doing great business in all of our sites, and there's no reason why we should sell music in just one place," he says.

Farrace recently told a group of multimedia and music executives that the AOL site was profitable "the second day we went online." He added that the chain's sales on AOL were valued at approximately \$80,000 in December 1996. Billboard magazine estimates that AOL's online services, such as AOL. Other retailers, such as Best Buy, are expected to establish a Web retail presence in the coming months.

However, a large portion of sales in the electronic music retail industry have been achieved by merchants who do not have physical retail stores, such as CDnow, Music Boulevard, and Internet Shopping Network.



Scraps from Tower Records' upcoming World Wide Web site.

Tower's new Web site aims to distinguish itself by employing many Apple-developed technologies, including QuickTime VR software, and will be powered by Apple's Network Server hardware.

"We were looking to build a site from scratch, rather than hiring a company to do this for us," says Farrace. "Apple was a perfect partner for us to create this service. They have the technical brilliance to help make this happen."

The Web site uses QuickTime VR technology to create a visual reproduction of the interior and exterior of the eight-story Tokyo superstore and the chain's first outlet, in Sacramento, Calif.

A panoramic image of each store has been created by overlapping a series of

photographs. The computer shopper can navigate his or her way through the virtual retail environment and can click on some areas for a closer view.

To take advantage of the site's use of QuickTime VR, Internet users need to first download the software at Apple's Web site (<http://www.apple.com>).

Tower's site will contain editorial content from its free-in-store magazine, Pulse, as well as a search engine that enables users to locate a desired music title by the artist's name, song title, album title, producer, or record label.

In the near future, the site will add a search feature that allows prospective customers to identify a song or album title by typing in a sample lyric.

A similar feature is already available at the University of Wisconsin's "Lyrics Pages," a music-themed search engine that is accessible at <http://archive.uwp.edu>. Tower's plans, however, include an additional feature that will enable users to search for an album by the color and design of its artwork.

Farrace says that Tower may eventually use QuickTime VR to reproduce other locations in the 172-store chain. He hopes to further regionalize the global Internet site by adding information about local retail outlets.

"We want to give each store the opportunity to post their own content as they wish," says Farrace. "If there is a young worker in a store that loves music and is a great writer, then the Tower site may eventually be able to display his writings."

Farrace also envisions that the site will be able to include local top 10 charts and staff profiles.

"That's not going to happen right away," says Farrace. "But our goal as a retailer is to deliver all the services that our customers want. If our customers want to know if something is in stock at their local store, it makes sense to provide them with that information on the Internet. I just don't know if we are at the place where we can make that happen yet. A lot of bridges still need to be built."

Pumpkins Chat, Play, And Wallpaper Online

SMASHING PUMPKINS NETCAST: A live cybercast of the May 11 Smashing Pumpkins show in Dublin will be accessible at <http://www.vmg.com>. The band will conduct its first live Internet World Wide Web chat prior to the concert.

In addition, fans can enter a Web contest that lets everyone vote on various global time zones against one another. Participants from the time zone that yields the most entrants will be able to download computerized "wallpaper" that has been specially designed for the contest by Pumpkins guitarist James Iha.

The Smashing Pumpkins promotion is also accessible at <http://www.vmg.co.uk> and at the Virgin area on CompuServe and America Online.

VH1 HOME ONLINE: VH1 Online will contain behind-the-scenes coverage of the "VH1 Home" cabaret, which takes place April 28. A "Virtual VIP Pass" will be offered at the site, which can be accessed on the VH1 Home site at <http://www.vh1.com> and America Online at keyword: VH1.

Backstage chats, biographies of celebrity participants, downloadable videoclips, and a live "goycom" will capture the event, which will be held at the Universal Amphitheatre in Universal City, Calif.

In addition, VH1 Online is sponsoring "WinIt" contests, which award Connectix QuickCam cameras and CS2/SeeMe video teleconferencing software to the first 50 users who correctly answer questions in an online music quiz.

300 BOWS OUT OF 32-BIT MARKET: The 300 Co. has announced plans for its new business model, which completely bypasses the 32-bit market, including its own 300 Multi-player.

"The 32-bit market is dead," says a spokeswoman for the company. "The 300's internal software division, Studio 300, has no more titles in development for the ill-fated platform and will release its final two games in the coming weeks." Still, 300 VP Joe Ybarra says that the company has beefed up its staff to accommodate its new strategy. Studio hardware development strategy 300 is using the cash infusion it received from Matsushita's recent \$100 million purchase of console rights to its M2 technology to reposition itself in the PC software and hardware market and the 64-bit console market, and to develop content for the Internet.

In addition, the company recently licensed rights to M2 3D technology to Cirrus Logic Inc., which will use it in forthcoming 3D accelerator and video graphics technology products. Matsushita is expected to integrate the M2 technology into some of its DVD products and will likely unveil an M2 and DVD-ROM game console in the coming months. Some in the industry have expressed concern the 64-bit system will be unveiled at the Electronic Entertainment Expo (E3), but it is likely that a demo of the software will be shown at the first trade show, which will be held May 16-18 in Los Angeles.

Intersound Committed to Enhanced CD Indie Label Has Spate of Low-Priced New Releases

■ BY STEVE TRAHMAN

NEW YORK—Despite the mixed reception by critics and consumers for many of the first generation of enhanced CDs, independent label Intersound remains committed to the interactive music format, with several new titles due for release in 1996. The Roswell, Ga.-based label is hoping to distinguish itself and the fledgling format by continuing to sell

indies like us a real advantage, as we can create a visual aspect for the music that no other format offers. Although we've scaled back our initial forecast, we expect to release a dozen more ECD projects in 1996."

Since last fall, the company has released several dozen ECD albums, including Michael Stanley's "Coming Up For Air," Highway 101 and Paulettie Carlsson's "Reunited," BETTY's "Limbold," the six-ECD "Big Band Purple" series; a four-ECD environmental music series; and the special-interest ECD "Wedding Day."

To support its commitment to the format, Intersound recently serviced about 6,000 copies of the promotional video "What Is An ECD?" in an attempt to better educate music retailers and consumers about the format.

"Most retailers don't have a clue as to what enhanced CD is all about," Queen says. "They don't know where to put it or how to merchandise it and how to explain it to their customers." The four-minute-plus video is being used as a major sales tool by Intersound's distributor network.

The company is also distributing a six-page, CD-sized fold-out consumer guide that highlights its budget-priced classic indie ECD discs, and ECD buttons for

store clerks. "The enhanced CD... gives the music community broad new opportunities to expand the emotional and artistic dimensions of music," says Don Johnson, president of Intersound. It is limited only by its own creativity."



Graphic Art, Graphic Zone and Triptych Pictures are teaming to produce a CD-ROM that will feature more than 30 years of rock 'n' roll art and music. The still-unreleased disc will showcase the work of Triptych's multimedia CD-ROM photographer Henry Diltz and Grammy-nominated director Gary Burden. Pictured, from left, are Diltz, Graphic Zone VP of interactive entertainment Kip Konwiser, Intersound president/CEO Chuck Cortright, video producer Peter Blackley, and Burden.



Joanne Dearnst. Devoted fans of Joan Crawford had a chance for multiple double-takes when Kinovision held a lookalike pageant to celebrate the release of her 1952 suspense classic, "Sudden Fear." Phlomena took the \$100 grand prize with her interpretation of Crawford's role of Crystal Allen in "The Women." Runners-up won sets of deluxe padded-satin coasters (right). Every entrant got a copy of "Sudden Fear," the best-selling title in Kino's history.

Sell-Through Major Topic At NAD

Members' Increased Sales Announced At Confab

■ BY EILEEN FITZPATRICK

INDIAN WELLS, Calif.—Video executives had plenty of time to soak up the desert sun at the 13th annual National Assn. of Video Distributors conference held here Aug. 14-17.

But when distributors and suppliers got down to business, their meetings sizzled with expansion plans for budget product. While few details filtered out of closed-door meetings, New York-based Flash Electronics and Nashville-based Ingram Entertainment are known to be planning major sell-

through expansions.

Until now, Flash has concentrated on rental releases, but president Steve Scavelli says the scrappy regional wholesaler is ready to hire at least three sales reps to build its budget business. Scavelli maintains that Flash will focus on getting its existing account base to carry more sell-through releases. At the same time, it is soliciting new supermarkets and drug store accounts.

Ingram, already a major player, has recently formed an alliance with Warner Home Video, Buena Vista Home Video, and 20th Century Fox Home Entertainment. The terms, as outlined by suppliers attending NADV, require that Ingram place permanent sell-through displays of hundreds of catalog titles from the three studios in 1,500 stores.

"Essentially, Ingram is buying retail estate," said one supplier executive. Ingram president David Ingram would not discuss the plan, but others attending NADV indicated that it will be rolled out this summer.

Some distributors, such as WaxWorks/VideoWorks in Owensboro, Ky., have already been reaping the benefits of sell-through. WaxWorks began focusing on the category about six months ago and

spends \$3,000-\$4,000 on a special sell-through section in its weekly retail mailer, says VP of sales Kirk Kirkpatrick. The distributor also has a specialist to manage the category.

"We're seeing a nice profit from catalog titles, and that's where we see the growth," said Kirkpatrick. For example, he said, the distributor typically moves 100-150 copies of "Grease" per week, one of its best-selling titles.

WaxWorks has an advantage, Kirkpatrick says, with its Real Collections outlets, which specialize in sell-through product. "Those stores have really helped us understand the needs of our customers," he adds.

Although NADV members account for only 20% of the sell-through volume, Kirkpatrick said suppliers are supporting the channel with specialized retail programs and market-development funds. Most studios sell directly to mass merchants, which move the largest share of product.

"Suppliers have helped us with signage tailored to special stores," Kirkpatrick says. "They make the funds available, if you prove to them it's working."

The increased importance of sell-through was also reflected in

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4 Trade Groups Hammer Feverishly At DVD Proposal For Congress

NO WAY OUT: Congress usually gets the blame for over-regulating the American marketplace. Until the 104th took office in January 1995, the House and Senate often agreed it was better to add a few thousand pages to the Federal Register than to subtract.

With DVD, both chambers can take a breather: Industry is willing to do the heavy lifting. Barring a miracle of restraint, there's no escaping a legislative solution to DVD copyright concerns. Ironically, in an era of governmental deregulation, when the Copyright Office has been significantly downsized, "the law is becoming increasingly complex," says a veteran observer.

DVD is the latest in a series of technological developments that have emerged to muck up the 1976 Copyright Act, though it will be the last to end all revisions. The hope of 20 years ago has become "laughable" in the view of our source, who reflects that the subsequent stream of amendments has reduced copyright law to a "patchwork," just like the bad old days.

The construction battle being performed by four trade organizations to guarantee the safety of any DVD software (audio, video and computer) won't help matters. Rather than add to the Audio Home Recording Act of 1992, itself a new-tech revision, the Motion Picture Assn. of America and the Consumer Electronics Manufacturers Assn. elected to build a new structure. Also eager to show off their own carpentry skills are the Information Technologies Institute (ITI) and the Recording Industry Assn. of America, each of which has a slightly different set of blueprints (Billboard, April 13).

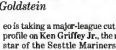
Hammer and mallet flying, the MPAA, CEMA, ITI, and RIAA should complete a finished proposal this year, in time for the arrival of the 106th Congress, from which will emerge the sponsors required to draft legislation, hold hearings, and pass a law to take effect in 1998—maybe. DVD should be a household acronym by then, leaving observers to wonder what sort of anti-copying protection will be given the flood of movies released for a (fingers crossed) player-crazed public.

It's all too much for trade observers like British consultant Barry Fox, who wrote in the March 23 issue of Video Home Entertainment: "Every day [DVD] looks more likely to be a turkey as a consumer format." Fox is deeply critical of the pell-mell fourth-quarter rush to market, technical assistance and "unproven" copy protection. You could call this turkey a dead duck.

"We're a lot more optimistic, so long as DVD doesn't get legislated to oblivion. The MPAA/CEMA proposal, the

basis of the four-party talks, already raises some questions. The Video Software Dealers Assn., for instance, might wonder about the tradeoff that got pay-per-view and video-on-demand parties to agree that their programs could not be copied at home. If MPAA/CEMA promised PPV movies would be available day and date with cassette delivery, VSDA would surely object, and another party would join the discussions.

Emerging as the winners are the pay-TV services, such as HBO, whose off-air copying is permitted, says our source. "It will be the only place you can make a good digital copy of a complete movie." But don't think that MPAA/CEMA will have the last word. "It's vague, just like a diplomatic communiqué," he concludes. "This is going to play out over a long period of time."



by Seth Goldstein

is taking a major-league cut at baseball this year with a profile on Ken Griffey Jr., the multimillion dollar-per-year star of the Seattle Mariners. However, president Jon Peisinger wants some practice swings before a national at-bat, so ABC is launching "Ken Griffey Jr.: Adventures at Baseball" market by market, beginning with the Pacific Northwest.

The company is taking orders from major retailers including sporting goods chains for May 31 delivery, but the focus will be local until the NBA and NHL playoffs are completed and baseball has center stage. Later is better, says Peisinger: "This may not be the optimum time." If Griffey has another bang-up season, "we can only benefit," he adds.

Peisinger might also want to take it slow while ABC becomes accustomed to the property. It only acquired the tape from friends of Griffey a few weeks ago. "They came in with us the show in the can," says Peisinger, and with the package designed. "We just had to figure where to put the ABC logo." Major League Baseball-owned Phoenix Communications licensed the use of diamond font ABC.

ABC expects Griffey to help pull sales out of the doldrums. After 360's stellar second half, the first quarter of '96 has been "OK, but only OK," Peisinger notes. "Special interest in a category is finding it more difficult to grow" in competition with under-\$10 movies. "The challenge is to find new doors to open. It keeps us on our toes."

One bright spot is fitness, down a third last year but currently "up a notch" in some price categories, he says. New-or-never Disney, meanwhile, has been "very supportive of our acquisitions and our initiatives."

Soap Opera Video 'Exclusive' Undermined By TV Broadcast

■ BY PETER DEAN

LONDON—The U.K. retail market has been dealt a blow by an old adversary, following the television broadcast of a best-selling cassette "exclusive," the 75-minute "Corona-



"X-Files": U.K. "exclusive" lost to TV

tion Street: The Feature Length Soap Opera." The cassette was sold at a steep discount.

Consumers and retailers are up in arms about a program that they were shown as made for video being brought on TV—just three months after its street date. The national press, meanwhile, has been having a field day, calling the video special a "video con." Prompted by a barrage of complaints, the Independent Television Commission has launched an investigation.

The "Coronation Street" feature is a spinoff of Britain's longest-running and most popular TV soap.

Warner Vision and Granada spent an estimated 200,000 pounds (approximately \$300,000) producing the special, which featured the honeymoon of two of the main characters from a series. TV viewers saw the wedding but could not see the honeymoon unless they bought the video, which was released one day after the nuptials.

The title sold 75,000 copies upon its Dec. 9, 1995, release, claiming the highest-ever one-day sales. Since then, more than 700,000 copies have been sold at a suggested list of 13.99 pounds (\$21), more than twice the copies sold of the second-most popular TV program released on cassette in late '95. The feat was achieved in a period of four weeks.

It was the first time that an un-released episode of a TV program has ever been released. Most important, "Coronation Street" was perceived by many to be part of a new and exciting genre of quality programs that had street date. The national press and produced for the video market. Others include "Unseen Bean," "Unbroadcastable I Have Not Seen For You," and "Red Dwarf"—P. Sinigaglia. "All sold well in 1996.

By early 1996, Granada Television thought the time was right to

(Continued on page 72)

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				*** No. 1 ***				
1	1	5	BARBIE	MCA/Universal Home Video Univ. Dist. Corp. 52193	James Cornwell	1995	G	22.95
2	2	7	PULP FICTION	Warner Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99
3	3	4	THE NEW ADVENTURES OF WINNIE THE POOH	Walt Disney Home Video Buena Vista Home Video 7074	Animated	1997	G	29.99
4	4	8	POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 7071	Animated	1995	G	21.95
5	8	2	ACE VENTURA: WHEN NATURE CALLS	Warner Home Video 23500	Jim Carrey	1994	PG-13	22.95
6	6	2	BALTO	MCA/Universal Home Video Univ. Dist. Corp. 12593	Animated	1993	G	14.98
7	3	3	THE X FILES: PILOT/DEEP THROAT	FoxVideo 8936	David Duchovny Gillian Anderson	1996	NR	14.98
8	3	3	PLAYBOY: 21 PLAYMATES	Playboy Home Video Univ. Dist. Corp. PBW0786	Various Artists	1996	NR	13.95
9	3	10	PLAYBOY: STRIP	Playboy Home Video Univ. Dist. Corp. PBW0783	Various Artists	1995	NR	14.98
10	14	3	THE X FILES: CONDUIT	FoxVideo 8938	David Duchovny Gillian Anderson	1993	NR	14.18
11	13	3	THE X FILES: FALLEN ANGEL/EVE	FoxVideo 8937	David Duchovny Gillian Anderson	1993	NR	14.98
12	8	8	PLAYBOY'S GIRLS OF THE INTERNET	Playboy Home Video Univ. Dist. Corp. PBW0734	Various Artists	1995	NR	14.98
13	13	8	GOOSEBUMPS: THE HAUNTED MASK	FoxVideo 9540	Various Artists	1996	NR	14.98
14	5	5	RIVERDANCE: THE SHOW	Columbia TriStar Home Video Various Artists	Various Artists	1995	NR	14.98
15	12	8	KISS UNPLUGGED	Columbia TriStar Home Video 60063003825	Kiss	1995	NR	14.95
16	10	11	APOLLO 13	MCA/Universal Home Video Univ. Dist. Corp. 52118	Tom Hanks Kevin Bacon	1995	PG	26.95
17	14	11	STAR TREK GENERATIONS	Paramount Home Video 32985	Patrick Stewart William Shatner	1994	PG	14.95
18	12	11	THE INDIAN IN THE CUPBOARD	Columbia TriStar Home Video 11540	Hal Scardino David Krum	1993	PG	22.95
19	23	2	THE AMAZING ADVENTURES OF MR. BEAN	PolyGram Video 8005367593	Rowan Atkinson	1996	NR	14.94
20	NEW ▶	1	PLAYBOY: HOT LATIN LADIES	Playboy Home Video Univ. Dist. Corp. PBW0792	Various Artists	1996	NR	14.95
21	21	21	RESERVOIR DOGS	Live Home Video 64993	Harvey Keitel Tim Roth	1992	R	14.98
22	14	5	THE BABY-SITTERS CLUB: THE MOVIE	Columbia TriStar Home Video 11533	Ellen Burstyn Brooks Adams	1995	PG	18.95
23	RE-ENTRY	13	FEARLESS MYNA	Simlar Ent. Inc. 3501	Jackie Chan	1993	NR	14.98
24	14	5	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1977	PG	14.98
25	27	3	THE EXCITING ESCAPADES OF MR. BEAN	PolyGram Video 8003637113	Rowan Atkinson	1996	NR	13.95
26	14	5	NEW FIST OF FURY	Simlar Ent. Inc. 3605	Jackie Chan	1976	NR	14.95
27	14	2	BASKETBALL FEVER: THE ANIMATED MOVIE	New Family Movies Simlar Ent. Inc. 6104	Animated	1995	NR	13.95
28	10	3	THE WAY OF THE WIZARD	Mantic Fire Video 76366	Deepak Chopra	1995	NR	13.95
29	10	159	CINDERELLA	Walt Disney Home Video Buena Vista Home Video 410	Animated	1996	G	21.95
30	RE-ENTRY	14	MARIAH CAREY LIVE AT MADISON SQUARE GARDEN	Columbia Music Video Sony Music Video 50134	Mariah Carey	1996	NR	14.98
31	RE-ENTRY	14	PLAYBOY: 1996 VIDEO PLAYMATE CALENDAR	Playboy Home Video Univ. Dist. Corp. PBW0782	Various Artists	1993	NR	13.95
32	RE-ENTRY	14	GREASE A	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
33	33	11	THE LAND BEFORE TIME III	MCA/Universal Home Video Univ. Dist. Corp. 82413	Animated	1995	NR	14.98
34	23	9	THE AMAZING PANDA ADVENTURE	Warner Family Entertainment Walt Disney Home Video 16300	Animated	1995	PG	13.98
35	21	9	WALLACE AND GROMIT: THE WRONG TROUSERS	BBC Video FoxVideo 8250	Animated	1994	NR	9.98
36	35	43	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Univ. Dist. Corp. PBW0790	Pamela Anderson	1996	NR	13.95
37	RE-ENTRY	47	ACE VENTURA: PET DETECTIVE	Warner Home Video 23000	Jim Carrey	1993	PG-13	24.96
38	22	45	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	28.95
39	RE-ENTRY	46	ABSOLUTELY FABULOUS SERIES 3, PART 1	BBC Video FoxVideo 8331	Jennifer Saunders Anna Lumley	1995	NR	19.98
40	25	21	PLAYBOY: THE BEST OF ANNA NICOLE SMITH	Playboy Home Video Univ. Dist. Corp. PBW0789	Anna Nicole Smith	1996	NR	13.95

◆ Retail sell price for sales of 50,000 units or \$1 million in sales at suggested retail. ◆ RIAA platinum cert. for sales of 50,000 units or \$2 million in sales at suggested retail. ◆ IFPI gold certification for a minimum of 125,000 units or a dollar for theatrically released programs, or if at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ RIAA platinum certification for a minimum sale of 250,000 units or a dollar million of retail for theatrically released programs, and if at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/Fox Communications.

Columbia Pleased With 1st-Quarter Self-Through

COLUMBIA WRAPS UP: It has been about three years since Columbia TriStar Home Video released a theatrical film directly to self-through, but this year, the supplier has two titles in circulation and a third slated for May. Columbia executive VP Paul Culberg says that the company's first quarter releases "The Indian In The Cupboard" and "The Baby-Sitters' Club" have performed well and that catalog product has done "exceptional well."

Although some retailers describe "The Baby-Sitters' Club" as a dud, Culberg says the company hasn't received any returns on it or "Indiana."

Culberg says that Columbia shipped about half as many copies of "The Baby-Sitters' Club" as it did "Indiana." According to distribution sources, Columbia shipped approximately 5 million units of "Indiana."

"The second week of sales on Baby-Sitters' improved over the first week," says Culberg. "We're encouraged by the title's sales activity, and it proves that not every piece of product has to have the same pattern of explosive sales after the first week to be successful."

He says the self-off rate for the title is 40%. That rate is a bit off the norm for retailers to feel secure, but they aren't returning any product, Culberg says.

One reason "The Baby-Sitters' Club" might be hanging on is that Columbia got commitments from retailers to keep the title in stores for an unspecified period of time. "We really worked for that," Culberg says.

Although Columbia has gotten on the self-through bandwagon, it hasn't been getting the big corporate sponsors. Culberg says the supplier hasn't been satisfied with the types of offers it has been getting and has turned down some deals.

"There were not a lot of hard deals offered," Culberg says. "But to have some company's logo on the box so the trade can report about it isn't enough. The partner has to deliver consumer impressions, reach, and frequency."

Culberg says that for "Jumanji," due in stores May 14, sister company Sony Consumer Electronics came up with the best media exposure deal. The division will advertise "Jumanji" in conjunction with a promotion for its Sony Maximum TV.

Columbia will offer an \$8 rebate with the purchase of the title and "Hook" or "Willow." "Jumanji" carries no suggested list but has a \$15.95 minimum advertised price.

Another reason Columbia hasn't been nailing down corporate sponsors is that packaged-goods companies are becoming more careful. "It's not a hot-off issue," says Culberg. "It's about becoming very cautious about the movies they attach themselves to."

Following "Jumanji," Columbia will release "Heavy Metal," one of the studio's most-requested titles.

Produced by Ivan Reitman, "Heavy Metal" makes its video debut June 4, nearly 15 years after it was first shown theatrically.

The video, which like "Jumanji," has no suggested retail list but a minimum advertised price of \$15.95, has three minutes of never-before-seen footage. The movie was rescheduled in theaters in March in limited markets.

GRASS-ROOTS CAMPAIGN: Owensboro, Ky.-based Wax Works Distributors is tackling the ongoing problem of illegal black-box cable descramblers with a series of ads it created for its mailers and in its store magazine, VideoWorks.

Spearheaded by VP of marketing Kirk Kirkpatrick, the campaign features three ads with the message that using a black box to steal a cable signal is a felony. Consumers who suspect anyone of using an illegal box can call the Motion Picture Association of America's piracy hotline at 800-NOCOPY5. The number is printed on the ads.

"People who would never think of abducting a store manager about installing a black box," says Kirkpatrick. "Retailers tell us that their customers bring back a movie because they've forgotten they've taped it for free off the satellite with their black box."

While it isn't illegal to purchase a black box, it must be installed by a local cable company in order to be legal. Many consumers who purchase the boxes from magazine ads install the devices themselves, without the knowledge of their cable company.

Kirkpatrick says the ads will run for three months in the distributor's mailer, the Hot Sheet, and retailers are encouraged to post the ads in their stores. In addition, the ad will appear in VideoWorks for three months. Between the two publications, Waxworks expects to reach approximately 2 million consumers, Kirkpatrick says.

Kirkpatrick says any distributor or retailer interested in obtaining the ad can receive them for free from Waxworks.

ACQUISITION BRIEFS: PolyGram Video is expanding its effort's line with the acquisition of "Krusta's Creatures." The wildlife program will premiere on PBS in June. The release has not been set. Ribbit Home Video has acquired distribution rights to Canadian sketch comedy show "The Kids In The Hall."

Two videos from the show will be released May 21 to coincide with the Paramount Pictures film version of the show, "Kids In The Hall: Brain Candy." The movie hit theaters April 19.

The Rhino releases, containing two episodes each, are priced at \$9.95. A third tape with all four episodes is \$19.95.

THE SHELF

by Eileen Fitzpatrick



SOAP OPERA

(Continued from page 73)

let everyone in on the honeymoon: "We feel that [the broadcast] represents a genuine attempt to balance the interests of those who bought the video and those who—for whatever reason—were unable to enjoy the special program on video." The company says it had always planned to screen a shortened version of the video special, once "a suitable period of exclusivity had passed."

However, when the special version was shown on TV March 24, "the story line had somewhat lost its topicality," says a Granada representative. Packaging, with copy that originally read "only on video," would be amended, but Granada deferred to Warner Vision International for details on stock still in stores.

Warner Vision International has notified key customers that it will not adjust its return policy and sees no reason to placate irate customers with refunds. "Coronation Street" did have a three-month exclusive period, and industry players were informed that the broadcast would take place around Easter 1996, the company says.

In fact, the number of unhappy buyers is hard to determine. The 70 complaints made to the ITC arose as a result of TV advertising. Observers think that many more are disgruntled but silent.

ITC and the Office of Fair Trading have another TV-related problem on their hands, this one involving an "X-Files" special released with a sticker stating "never before seen in the U.K.," FoxVideo sold 450,000 copies. However, one of the three episodes was seen on British cable last August, and the other two will be broadcast soon.

SELL-THROUGH

(Continued from page 73)

NAVD's annual operating results, which saw average distributor net sales increase 7.6% to \$292 million in 1995 from \$271 million in 1994. The gain was attributed, in general, to an increase in under-\$25 titles. Cassettes accounted for \$274.5 million of the total; games and miscellaneous product contributed \$12 million and \$6.5 million, respectively.

Gross profit margins, however, dropped from 7.7% in 1994 to 7.6% in 1995. Net pre-tax profits edged up to 1.9% last year, or \$5.5 million, from 1.86%, or just more than \$5 million, in 1994. The results were consistent with previous years, said Tony Dalesandro, former NAVD president and head of Bedford Park, Ill.-based M.S. Distributing.

Although distributors saw revenues increase, the cost of doing business rose by more than 16%. A 10.8% hike in shipping charges cost the average member \$2.7 million to get product to stores in 1995. Overall, the expense of goods and services provided by a distributor rose to \$269.8 million from \$250 million, a 7.8% increase.

"Sell-through represented a big portion of increased sales," said

(Continued on page 79)

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In-Store, Closed Captioned
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24 Piece Floor Display Catalog # 44123
48 Piece Floor Display Catalog # 44123

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'Apollo 13' Takes Top Orbit In Laser Disc Awards

HOUSTON, WE GOT FOUR: MCA/Universal's "Apollo 13" was nominated for five of the prizes for the annual Consumer Laser Disc Awards, garnering nods in four of 16 categories honoring laserdiscs released in 1995. "Apollo 13" was nominated for best overall disc, best sound, best film-to-disc transfer, and for the Hall of Fame for best film-to-disc transfer. Pioneer's "Amadeus" special edition and Image/FoxVideo's "True Lies" grabbed three nominations each.

The other best overall disc candidates were Pioneer/Paramount's "Paradise Lamp," Image/Buena Vista's "The Lion King," Pioneer/LIVE's "Platoon" special edition, and Image/Buena Vista's "Pulp Fiction." The best widescreen edition nominees were Voyager's "Dersu Uzal," Image's "The Madness of King George," Voyager's "Once Were Warriors," MCA/Universal's "Wild Bunch," and Warner's "The Wild West" collector's edition.

In another important category, best special edition, the honorees were Image/Buena Vista's "Alice in Wonderland," Pioneer's "Amadeus," MGM/UA's "Judy Garland: The Golden Years At MGM," Pioneer/LIVE's "Platoon," and Image/Buena Vista's "Three Caballeros." "Saludos Amigos," The Consumer Laser Disc Awards are sponsored by Laser-Video magazine, the Laser Video Guide catalog, and the Optical Video Disc Assn. Ballots are available in copies of Laser-Video, and the voting closes May 28. Winners will be announced at the Video Software Dealers Assn. convention in July.

COLUMBIA TRISTAR bows "Jumanji" with Robin Williams (wide, \$39.98) May 14. Out now: Gas Van Sant's superb black comedy "To Die For" with Nicole Kidman, "Window To Paris," and "The Baby-Sitters' Club" (all wide, \$34.98).

WARNER has Michael Mann's "Heat" with Robert De Niro and Al

Pacino (wide, \$39.98) set for June 18, preceded by "Grumpier Old Men" (wide, \$34.98) June 4.

ZEN, CUBA, AND HAMLET: Voyager's "Why Has Bodhi-Dharma Left For The East?" (wide, \$49.95), Korean filmmaker Bong Yoon-kyun's stunningly beautiful meditation on existence, centers around an old monk, a Buddhist apprentice, and a young orphan who live together in a remote mountain. "I Am Cuba" (\$69.95) is Soviet filmmaker Mikhail Kalatozov's dizzying 1964 tribute to the Cuban revolution. Laurence Olivier's "Hamlet" (\$59.95) stars Olivier in the title role, won four Academy Awards, and is considered by many to be the definitive film interpretation of the great Shakespeare play.

TREMORS' DELUXE: MCA/Universal's Signature Collection special edition of "Tremors" (wide, extras, 148 min. DVD, \$79.98) adds video interviews, behind-the-scenes footage, outtakes, the original ending, and production stills to the cult favorite. Also out is the enjoyable sequel "Tremors 2" (wide, \$34.98), "Mallrats" (wide, \$34.98), and the Don Knotts double bill "The Ghost And Mr. Chicken"/"The Reluctant Astronaut" (wide, \$69.98).

THAT'S ENTERTAINMENT: MGM/UA has brought together the three "That's Entertainment" movies, outtakes, behind-the-scenes footage, studio pre-recordings of faded tunes, and the bonus feature "That's More Entertainment" in its magnificent collector's boxed set "That's Entertainment: The Ultimate Musical Treasury" (AC-3, 1124.98). And don't miss "Mel Brooks' wacky "Spaceballs" (wide, AC-3, extras, \$34.98), with audio commentary by director/star Brooks, and Stanley Kramer's captivating "Judgment At Nuremberg" (wide, \$66.58), with a remarkable cast that includes Spencer Tracy, Brad Lancaster, Montgomery

LASER SCANS

by Chris McGowan

Clift, and many other notables.

'LA FEMME NIKITA: Pioneer has released "Phantasm: Collector's Edition" (wide, extras, \$59.99), an excellent special edition that enhances the 1978 cult horror film with audio commentary by director Don Coscarelli and cast members, Coscarelli's on-the-set home movies, deleted scenes, and other supplementary material.

then you've missed 43% of the image. Also letterboxed in all its splendor is the 1962 comedy "My Girl" (wide, \$44.98) with Shirley MaLaune and Yves Montand.

PHANTASM DELUXE: Image has released "Phantasm: Collector's Edition" (wide, extras, \$59.99), an excellent special edition that enhances the 1978 cult horror film with audio commentary by director Don Coscarelli and cast members, Coscarelli's on-the-set home movies, deleted scenes, and other supplementary material.

NEW FROM IMAGE: Also out are the hi-tech thriller "Terminal Impact" (\$39.99), John Schlesinger's suspenseful Cold War tale "The Innocent" with Anthony Hopkins and Isabella Rossellini (wide, \$39.99), Leeli Links Glatzer's charming coming-of-age story "Now And Then" with an all-star cast headed by Demi Moore and Melanie Griffith (wide, \$39.99), the eerie supernatural tale "The Prophecy" with Christopher Walken and Eric Stoltz among the battling angels (wide, \$39.99), and Alfonso Arau's

(Continued on next page)

Billboard

FOR WEEK ENDING MAY 4, 1996

Top Laserdisc Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

WEEK	WEEKS	WKS. AND	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Weeks At No. 1
1	1	5		BRAVEHEART	Paramount Home Video Home Entertainment USA LR 31117-8	Mel Gibson	1995	R	45/58
2	2	3		SEVEN	New Line Home Video Image Entertainment 1364	Brad Pitt Morgan Freeman	1995	R	43/51
3	6	3		DESPERADO	Columbia TriStar Home Video 11656	Antonio Banderas	1995	R	39/55
4	3	5		THE USUAL SUSPECTS	PolyGram Video Image Entertainment 8006302271	Stephen Baldwin Gabriel Byrne	1995	R	39/55
5	4	5		BAE	MCA/Universal Home Video Ltr. Dist. Corp. 42592	James Cornwell	1995	G	34/58
6	NEW			THE X FILES: PILOT/DEEP THREAT	FoxVideo Image Entertainment 89368/5	David Duchovny Gillian Anderson	1995	NR	25/38
7	5	5		ASSASSIN	Warner Home Video 13987	Sylvester Stallone Antonio Banderas	1995	R	33/58
8	9	11		WATERWORLD	MCA/Universal Home Video Ltr. Dist. Corp. 42680	Kevin Costner Dennis Hopper	1995	PG-13	44/58
9	8	11		UNDER SIEGE 2: DARK TERRITORY	Warner Home Video 13665	Steven Seagal	1995	R	34/58
10	NEW			THE X FILES: CONDUICTICE	FoxVideo Image Entertainment 89388/5	Gillian Anderson	1995	NR	25/38
11	NEW			A WALK IN THE CLOUDS	FoxVideo Image Entertainment 80063/5	Keanu Reeves Anthony Quinn	1995	PG-13	29/38
12	NEW			CRUMB	Columbia TriStar Home Video 10696	Robert Crumb	1995	R	25/35
13	7	5		ACE VENTURA: WHEN NATURE CALLS	Warner Home Video 23500	Jim Carrey	1995	PG-13	34/58
14	10	13		DIE HARD WITH A VENGEANCE	FoxVideo Image Entertainment 8858-8/5	Bruce Willis Samuel L. Jackson	1995	R	49/58
15	NEW			THE X FILES: FALLEN ANGELES	FoxVideo Image Entertainment 89378/5	David Duchovny Gillian Anderson	1995	NR	28/38
16	NEW			VAMPIRE IN BROOKLYN	Paramount Home Video Home Entertainment USA LR 34759	Kristine Mumphrey Angela Bassett	1995	R	25/38
17	NEW			NEVER TALK TO STRANGERS	Columbia TriStar Home Video 11806	Rebecca DeMornay Antonio Banderas	1995	R	35/35
18	29			PULP FICTION	Miramax Home Entertainment Image Entertainment 3614	John Travolta Samuel L. Jackson	1994	R	39/39
19	3	3		CLOCKERS	MCA/Universal Home Video Ltr. Dist. Corp. 42730	Marki Phillips John Turturro	1995	R	28/38
20	17	21		APOLLO 13	MCA/Universal Home Video Ltr. Dist. Corp. 42580	Tom Hanks Kevin Bacon	1995	PG	44/58
21	11	7		DANGEROUS MINDS	Hollywood Pictures Home Video Image Entertainment 5781	Michelle Pfeiffer	1995	R	29/39
22	22	21		CRIMSON TIDE	Hollywood Pictures Home Video Image Entertainment 5255	Denzel Washington Gene Hackman	1995	R	44/39
23	13	3		MURIEL'S WEDDING	Miramax Home Entertainment Image Entertainment 4701	Tom Cullerty Bill Hunter	1995	R	29/39
24	18	31		THE LION KING	Walt Disney Home Video Image Entertainment 2977	Animated	1994	G	29/39
25	15	3		THE PROPHECY	Orionstar Home Video Image Entertainment 5961	Christopher Walken Elias Koteas	1995	R	39/39

* PG, gold certification for a minimum of 125,000 units or a dollar volume dollar of \$9 million at suggested retail for theatrically released programs, or at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ** (A) cartoon certification for a minimum sale of 200,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/SP Communications.

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Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Rating)	Label	Distributing Label, Catalog Name	Principal Performers
			★ ★ ★ ★ ★			
1	6	1	BRAVEHEART (R)	Paramount Home Video	31118	Mac Cuib
2	3	3	SEVEN (R)	New Line Home Video		Brad Pitt Morgan Freeman
3	2	5	BASE: THE BIRD (G)	MCA/Universal Home Video	Unl. Dist. Corp. 42433	James Caan
4	5	10	THE USUAL SUSPECTS (R)	PolyGram Video	8006302273	Stephen Baldwin Gabriel Byrne
5	4	5	ACE VENTURA: WHEN NATURE CALLS (PG)	Warner Home Video	23500	Jim Carrey
6	6	5	ASSASSINS (R)	Warner Home Video	13987	Sylvester Stallone Antonio Banderas
7	8	3	COPYCAT (R)	Columbia TriStar Home Video	11488	Holly Hunter Sigourney Weaver
8	10	3	DEVIL IN A BLUE DRESS (R)	Warner Home Video	15168	Denzel Washington Jennifer Beals
9	8	10	DAINGEROUS MINDS (R)	Hollywood Pictures Home Video	5781	Michelle Pfeiffer
10	NEW		TO DIE FOR (R)	Columbia TriStar Home Video	73432	Nicole Kidman Matt Damon
11	9	6	A WALK IN THE CLOUDS (R)	FoxVideo	8900	Renee Zellweger Anthony Quinn
12	11	2	STRANGE DAYS (R)	FoxVideo	89395	Raphael Saadiq Angela Bassett
13	2	2	HOME FOR THE HOLIDAYS (PG-13)	PolyGram Video	8006344711	Holly Hunter Robert Downey Jr.
14	NEW		VAMPIRE IN BROOKLYN (R)	Paramount Home Video	34759	Edie Murphy Angela Bassett
15	12	8	TO HONG FOO, THANKS FOR (PG-13) EVERYTHING, JAKE NEMMOR (R)	Unl. Dist. Corp.	82215	Wong Fook Patrick Swayze
16	14	11	UNGER SIEG 2: DARK TERRITORY (R)	Warner Home Video	13685	James Scagall
17	15	5	MURIEL'S WEDDING (R)	Miramax Home Entertainment		Tavi Gevinoni Bill Hunter
18	16	5	CLOCKERS 4 (R)	MCA/Universal Home Video	Unl. Dist. Corp. 42738	Marky Mark John Turturro
19	14	4	OPERATION DUMBO DROP (PG)	Warner Home Video	15748	West Dwyer Darryl Generey Ray LaToia
20	17	5	THE PROPHECY (R)	Dimension Home Video		Christopher Walken Dennis Quaid
21	NEW		SMOKE (R)	Miramax Home Entertainment		William Hurt Harvey Keitel
22	19	15	THE NET (PG-13)	Columbia TriStar Home Video	11613	Sandra Bullock
23	20	5	NEVER TALK TO STRANGERS (R)	Columbia TriStar Home Video	11803	Rebecca DeMunnay Antonio Banderas
24	21	6	THE BROTHERS McMULLEN (R)	FoxVideo	89304	Edward Burns Jack McBratney
25	24	6	FAIR GAME (R)	Warner Home Video	14072	Cindy Crawford William Baldwin
26	3	3	CRUMB (R)	Columbia TriStar Home Video	10483	Robert Crumb
27	29	3	MALLKATZ (R)	MCA/Universal Home Video	Unl. Dist. Corp. 82619	Shannon Doherty Jerry London
28	25	13	WATERWORLD (PG-13)	MCA/Universal Home Video	Unl. Dist. Corp. 42680	Keanu Reeves Dennis Hopper
29	28	2	PERSUASION (PG)	Columbia TriStar Home Video	80073	Amelia Rod Caran Hinds
30	23	12	DESPERADO (R)	Columbia TriStar Home Video	11633	Antonio Banderas
31	22	10	VIRTUOSITY (R)	Paramount Home Video	33144	Daniel Washington
32	34	14	NINE MONTHS (PG-13)	FoxVideo	8924	Hugh Grant Julia Roberts
33	32	16	SHOWGIRLS (R-17)	MGM/UA Home Video	905260	Elizabeth Berkley Kyle MacLachlan
34	31	2	BALTO (G)	MCA/Universal Home Video	Unl. Dist. Corp. 82918	Animated
35	NEW		TREMORS 2: AFTERSHOCKS (R)	MCA/Universal Home Video	Unl. Dist. Corp. 42779	Fred Ward Earl Bassett
36	27	12	SOMETHING TO TALK ABOUT (R)	Warner Home Video	14217	Jada Pietras Denise Quaid
37	NEW		TERMINAL IMPACT (R)	New Line Home Video	Image Entertainment 2361	Frank Zagarino Bryan Greenlee
38	17	12	CLUELESS (PG-13)	Paramount Home Video	33215	Ice Cube Anthony Quinn
39	NEW		THE INNOCENT (R)	Miramax Home Entertainment		Anthony Hopkins Isabella Rossellini
40	34	4	THE TIE THAT BINDS (R)	Hollywood Pictures Home Video	5781	Dany Hornak Neil Campbell

♦ IFA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrical releases; or at least 25,000 units and \$1.8 million for non-theatrical titles. ♦ IFA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs; and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles. © 1996, Billboard/IFM Communications.

LASER SCANS

(Continued from preceding page)

powerful, romantic adventure "All About Eve" with Bette Davis and Anne Baxter starring in the cynical, witty Broadway saga (remastered, \$49.98) that captured six Academy Awards. Other old favorites from Image on disc include "The Dolly Sisters" with Betty Grable and June Haver crooning show tunes in lush production numbers (\$39.99), and the 1949 Glenn Miller musical double bill "Orchestra Wives"/"Sun Valley Serenade" (\$54.98). "First American Features: 1912-1916" (\$109.99) is a fascinating boxed set that includes such pioneering movies as Cecil B.

DeMille's "The Cheat" and will tantalize anyone interested in film history.

EROS ON DISC: Image's "Dark Secrets" (\$39.99) explores forbidden sexual fantasies in a Los Angeles hilltop mansion, while Zalman King attempts to interpret the erotic writing of Anaïs Nin in the not-so-exciting "Delta Of Venus" (\$39.99). "Girl Of The Internet" and "21 Playmates: Centerfold Collection" (\$34.99 each) are the latest "Playboy" titles.

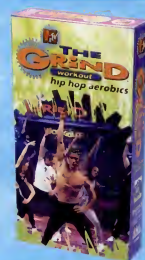

LASERDISC ENTERTAINMENT: based in Santa Monica, Calif., has four new titles: "Lee's Party," "Cathouse," "American Bull," and "The Passion" (\$59.95 each).

TAI SENG, a new San Francisco-based company releasing laser-discs, specializes in Chinese action films. "Organized Crime & Triad Bureau" (\$39.95) concerns a hard-boiled cop who tries to capture a crime kingpin in Hong Kong.

MPEG-2 ENCODER: Minerva Systems, based in Santa Clara, Calif., has introduced the Minerva Compression 200, a professional MPEG-2 publishing encoder for server-based digital video applications. The company is aiming the system at film and entertainment studios, post-production facilities, and broadcast networks. MPEG-2 will be the video-compression standard for the first generation of DVD titles.

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And more company's coming this October.

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Look for the third Grind Workout video, hot on the heels of MTV's first two chart-topping hip-hop releases.

Packed with hip-hop hits to bump and grind to!

THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE	Label	Distributing Label, Catalog Name	Principal Performers
1	2	3	4					
1	2	33			THE GRIND WORKOUT: FITNESS WITH FLAVA	SOINY Music Video	47976	12.98
2	1	41			THE GRIND WORKOUT HIP HOP AEROBICS	SOINY Music Video	93559	12.98

...the sexiest, most stylish dance video released in a long time ★ ★ ★ ★

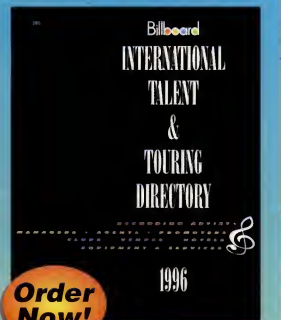
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Despite Trends, Video Update Pushing Rental

NEW YORK—Video Update is succeeding at swimming against the tide, says Media Group Research.

The Minneapolis-based chain, smallest of the four publicly held retailers, focuses almost exclusively on rentals, in a time of increased emphasis on sell-through. "CEO Dan Potter is not a big believer in selling low-priced titles with meager profit margins simply to drive store traffic," Media Group analyst Curt Alexander wrote in his April 19 report on Video Update. Even catalog content is stocked with an eye toward rental turns, not sales.

So far, the strategy appears to be paying off—big time, if Alexander's forecasts are on target. He estimates that Video Update sales will more than double, to \$75 million in calendar 1996 from \$36 million last year, and should jump to an even \$100 million in 1997. At the same time, the store count is expected to rise from 190 at the end of 1995 to 281 two years later.

Like its competitors, Video Update should benefit mightily from an improved release schedule in 1996. As Alexander notes, from January through March, 12 movies with theatrical grosses of \$50 million or more arrived at retail, vs. five in the same period last year.

The July 19-Aug. 4 Olympics in Atlanta will hurt business over three weekends. But, according to Alexander, "the good news is that the Hollywood studios have recognized this and have accelerated the release of several strong titles."

SELL-THROUGH

(Continued from page 73)

newly elected NAVD president and Ingram VP Vern Fross, "but when you have more sell-through product, you have higher costs."

Cutting overhead has become an annual goal for NAVD members, and Dalesandro said distributors are saving money by installing electronic data interchange systems. "Most distributors have worked toward that goal," said Dalesandro, who noted that several studios have added EDI capability in the past year.

EDI eliminates the paperwork in ordering product, and NAVD seeks a similar method to process costly co-op advertising claims. Dalesandro and Fross said those administration costs make it a "nonrevenue" business for distributors. "We'd like to come up with a standardized advertising form to save money on the paperwork," Dalesandro said. However, it is a slow process, sources note.

In other convention business, Baker & Taylor president Frank Wolter was elected VP of NAVD, and Robert McCloskey of Video One Canada was elected treasurer. Each will serve a two-year term.

NAVD added Flash as a full member last year but lost three associate members: Hemdale Home Video, Imperial Entertainment, and ITC Home Video. Conference attendance, meanwhile, shrunk to 258 from an all-time high of 317 two years ago.

Billboard.

FOR WEEK ENDING MAY 4, 1996

Top Music Videos

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Chart Position
1	RE-ENTRY		BARBARA THE CONCERT A Capitol Music Video Sony Music Video 50115	Barbra Streisand	VF	14 98
2	1	3	THE COLLECTOR VOL. II Capitol Video 7780	Garth Brooks	VF	12 95
3	6	3	UNPLUGGED Polygram Video 8006300482	Kiss	VF	19 95
4	2	10	LIVE AT MADISON SQUARE GARDEN A Columbia Music Video Sony Music Video 50124	Melanie Carty	VF	19 96
5	4	4	REMOTELY CONTROLLED Word Video 1655	Mark Lavery	VF	21 95
6	5	30	THE WOMAN IN ME A Polygram Video 800340009	Shirley Twain	VF	19 95
7	6	62	THE COMPLETE BEATLES A MGM/UA Home Video Warner Home Video 700166	The Beatles	VF	9 98
8	8	8	R.I.O.T. Columbia Music Video Chantel Dist. Group 43161	Cornell	VF	19 96
9	5	45	PULSE A Columbia Music Video Sony Music Video 50121	Pink Floyd	VF	24 96
10	7	121	OUR FIRST VIDEO A Parade Video HomeEntertainment 53304	Mary Kaye & The 3-Oh-3s	VF	12 95
11	RE-ENTRY		THE GIRL FROM OUTBACK Strand Home Video 8112	Tina Turner	VF	19 95
12	13	25	LIVE FROM AUSTIN, TEXAS A Epic Music Video HomeEntertainment 50130	Stevie Ray Vaughan & Double Trouble	VF	19 96
13	10	22	GREATEST VIDEO HITS COLLECTION A West Home Video BMG Video 1573	Alan Jackson	VF	14 96
14	15	111	LIVE AT THE ACROPOLIS A Phonogram Music BMG Video 82163	Yanni	VF	10 98
15	18	18	GRATEFUL VIDEO CD A West Home Video BMG Video 25731-3	TLC	VF	18 96
16	16	41	VIDEO GREATEST HITS-HISTORY A Epic Music Video Sony Music Video 50123	Michael Jackson	VF	19 96
17	17	7	REBA CELEBRATING 20 YEARS MCA Music Video Uni. Corp. 14083	Reba McEntire	VF	21 96
18	18	18	GRATEFUL TO GAICHA Charmers One 39733	Various Artists	VF	9 96
19	15	5	LIVE AT MADISON SQUARE GARDEN Home Video 8112	The Brooklyn Tabernacle Choir	VF	19 96
20	18	74	HELL FREEZES OVER A Capitol Home Video Uni. Corp. 39546	Engels	VF	20 96
21	21	15	THE BOB MARLEY STORY A Capitol Video HomeEntertainment 440593793	Bob Marley And The Wailers	VF	14 95
22	23	20	VIDEO ARCHIVE Polygram Video 800187451	Def Leppard	VF	19 96
23	18	16	DESIGN OF A DECADE 1986/1996 A A&M Video Polygram Video 6377	Janel Jackson	VF	21 96
24	NEW		MORE ABBA GOLD Polygram Video 840037813	Abba	VF	13 95
25	28	18	LIVE! TONIGHT! SOLD OUT! A Capitol Home Video Uni. Corp. 39541	Nirvana	VF	24 96
26	38	38	REBA LIVE MCA Music Video Uni. Corp. 12743	Reba McEntire	VF	25 96
27	35	25	LIVE INTRUSION Polygram Video HomeEntertainment 538424	Slayer	VF	34 96
28	17	18	LIVE FROM LONDON A Polygram Video 006892192	Bon Jovi	VF	19 95
29	18	178	THIS IS GARTH BROOKS A Capitol Video 4021	Garth Brooks	VF	19 96
30	33	25	SUMMER CAMP WITH TRUCKS A WarnerBros. Entertainment 5009-3	Hootie & The Blowfish	VF	19 95
31	22	18	WOODOO LOGG A Polygram Video 006837403	Rolling Stones	VF	19 96
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Internet Leads the Revenue-Enhancing Charge At 'NAB' '96

BY CHUCK TAYLOR

LAS VEGAS—Amid a seemingly endless stream of rapidly developing new technologies for broadcast, it was the Internet that got the gold star at the National Assn. of Broadcasters' annual spring conference here April 14-18.

In fact, in this brazen post-Telecom act of corporate superpowers and swelling group owners, what garnered the lion's share of attention for radio at NAB'96 were technologies that aim to supplement traditional over-the-air advertising revenue. Besides the Internet, a number of forums touched the potential of Radio Broadcast Data Systems and high-speed subcarrier "datacasting."

BIGGER THAN A SMALL CITY

Attendance at the show was a whopping 92,333, a 10% increase over 1995, leaving no question that this convention has groomed itself into the premier broadcasting event in the world for industry innovation. International attendance topped 20,450, bringing delegates from more than 110 countries and making up 22% of total registration.

In addition to radio, TV and multimedia exhibits equal to the length of 14 football fields, attendees chose from 11 concurrent conferences, countless award shows and luncheons, dozens of private salons and receptions, and 230 sessions.

No fewer than 12 of those sessions dealt specifically with the Internet, from establishing an effective Web site to legal and fiscal considerations. Also, an entire pavilion, called Internet@NAB'96, was dedicated to Internet and World Wide Web education and demonstrations.

"The Internet has become so powerful because it's an incredible tool," says Peggy Miles, president of Intervac Communications and one of the new industry's charter gurus. "It's dynamic, useful, it allows local content, plus we can market our own product."

According to Miles, about 1,200 radio stations have initiated Web sites. Mike Rata, president of Radio Data Mike, which markets radio with development, says that 75% of American households are currently online; it will take 15% penetration for the industry to be considered a truly mainstream entity, he says.

Even so, Rata cited a study that estimates the value of advertising on the Net at \$20 million-\$25 million in 1996. By 1998, that figure is expected to climb to \$1 billion.

FREE AND EASY MARKETING

"The Internet can only provide each other with so much," Rata says. "But revenue has to come from somewhere, and radio stations are extremely well positioned to develop Web sites, since they can steer audiences to a site for free." Of course, there's a significant difference between initiating a station Web site and getting revenue from it. For now, it appears that most stations are content to be a part of the growing Net revenue base and to increase their visibility through their Web sites.

Miles stressed that stations should think in terms of database marketing, personalized direct response, and listener clubs with a Web site.

"Ask, 'How can I make this computer screen have a personality, have an attitude?' That's one of the most important goals. It has to be more than a media kit online," Miles said.

Tommy Edwards, PD of KCBS Los Angeles and developer of the Arrow format, said his station invested \$400,000-\$500,000 for a Web page to reinforce the station in the minds of its listeners.

"We want to be a fun site to come back to and isn't that what radio is all about?" Edwards said. "For programmers, this is the sandlot. It's fun. It offers us a chance to be creative again."

Nick Frost, president/GM of CILK Kelowna, British Columbia, said that a year ago, he sat at the NAB show taking notes about operating a Web site. Today, his station is the largest Internet provider in the town of 130,000.

Since signing on in September, CILK, which also maintains its own Web site, has enticed 800 subscribers to pay \$15 a month for Internet access through the station.

WJL, which advertises its service in newspapers, billboards, and of course, on air, spent \$80,000-\$90,000 in start-up costs, Frost said. He expects to break even by September of this year.

"We're expanding revenues, profit, and awareness of CILK-FM," Frost said. "This extends our programming to an entirely new medium."

Other potential revenue-generating facets of a Web site include selling links to other Web sites and online purchasing. Rata suggested that a station should have a rate card for Web-site advertising, just as it does for spot sales.

A WORD OF CAUTION

There are also cautions in developing a station Web site. According to Bruce Rich with the law firm Weil, Gotshal & Manges in New York, "There are those who view this as the ultimate model of democracy, the closest medium to the town meeting. Then there are those in government who find these very qualities a bad and dangerous model." Thus, he said, "Don't let your guard down."

Rich warned against servers of station E-mail transmitting what might be termed indecent material over the Internet. Government intervention in these cases, he said, "is a deeply disturbing incursion of free speech," but nonetheless is a possibility.

Among the other potential revenue-enhancing technologies for broadcasters, Rata stressed, is the use of a tool that can be sold alongside traditional on-air spots.

The system works by sending an inaudible data signal to home car FM radios, which appear as static. Applications include call letters, station format, emergency alerts, paging, and

advertising messages or coupons to accompany on-air spots. In Europe, a similarly developed technology (known there as RDS) already provides many of these functions as well as travel information (Intelligent Highway System) and scanning by format.

"RDS is here now. We're not waiting for it to happen. We have standards; we have consumer programs," said Scott Wright with Delco Electronics. "You can provide dynamic program data to listeners that will hopefully increase ratings."

So far, a few hundred U.S. stations have been outfitted with HBDS encoders, thanks to a dedicated effort by the Electronic Industries Assn. to install equipment in major- and large-market stations in exchange for a station's commitment to use it. The EIA hopes to overcome station apathy, which in turn has prompted receiver manufacturers to put off bringing RDS to the masses.

According to Dennis J. Casey, who has represented the industry as the system's most fervent spokesman, his company has sold more than 100,000 min. home, desktop and vehicle receivers equipped with RDS. He said that the company has a commitment from retail giant Best Buy to begin offering the receivers. Also, Casey said, Delco has vowed to make RDS receivers standard in General Motors vehicles by the end of the decade.

Radio Exchange To Inform Broadcasters

Arbitron and Digital Group International have formed Radio Exchange, an information network for radio broadcasters.

The joint venture, announced at the National Assn. of Broadcasters' NAB'96 show in Las Vegas, will provide two-way and online communication services for radio stations, ad agencies, and top companies, including centralized access to proposals and radio buys as well as market data, products, and services.

DGI president Al Kouzak said that the union takes advantage of DGI's two-way communication network and Arbitron's long-standing relationships and knowledge of the industry.

"It offers an opportunity to take advantage of group consolidation," said Jay Guyther, VP/GM of new ventures at Arbitron. "Stations can need timely and efficient information, and ease of information. This allows them to take internal information systems and consolidate them."

Finally, NAB'96 brought to the table the increasingly popular practice of utilizing a station subcarrier—which, in essence, is a slice of its existing signal—for income opportunities. Currently, a number of stations in major markets collect \$4,000-\$5,000 a month by leasing "space" on their subcarriers.

"If you have a channel that is relatively clean in a given area, there will be many things that are going to come down," said Rick Rhoakes with Irwin, Campbell & Danenwald in Washington. "There are big companies with deep pockets who are searching for clean spectrum."

Elsewhere, he noted new developments in technology and usability translate into more potential purchasers of subcarrier-based operations for broadcasters.

CONVENTION CAPSULES

IN HIS OPENING SPEECH, National Assn. of Broadcasters president Eddie Fritts implored broadcasters to do a better job of communicating to their audience the benefits of radio and television.

"Then, Washington, D.C., policymakers should understand that more legislation and more regulations of broadcasters are not the answers to crime, violence, substance abuse, and all the other ills of society," Fritts said. "They will have a foundation for comprehending that broadcasters are, in fact, one of the most important contributors to a better America."

WEAN NEW YORK, personality Don Imus, speaking during his induction to the NAB Broadcasting Hall of Fame, was uncharacteristically subdued. Wearing a white cowboy hat and chomping on gum, Imus thanked Infinity Channel and boss Mel Karmazin for being "courageous and honest" and joked that NAB would likely come to regret its decision to honor him.

"The audience gets a glimpse of a pulse, however, when Imus looked around for President Clinton and Hillary Rodham Clinton and concluded, "They are probably somewhere toiletting."

Imus talked about taking a job in radio in the late '60s so that he could pay his own bills' records. "In those days, you had to pay a DJ to get your records played," he said. "Now, of course, you pay the consultants."

IN HIS KEYNOTE speech at the radio convention, CBS Radio Network's Charles Osgood played banjo, sang songs, and waxed poetic about his years as a broadcaster.

"A lot of people have tried to call me a TV guy who does radio," Osgood said. "But I've always considered myself a radio guy who does some television."

VICED PRESIDENT Al Gore addressed television attendees and proposed a "family right to know" initiative

"The value of a clean channel has gone up exponentially," he said.

Some of the applications relevant for broadcast subcarriers are remote monitoring of electric and water utilities and petroleum gas pipeline operators, as well as home-security services and paging.

Eric Sloss with Mochulation Services noted that subcarrier leasing is an obvious choice for broadcasters looking to fuff up the bottom line.

"The more innovative a new technology is, the more difficult it is to get spectrum for it [from the FCC]," Sloss said. "You don't have a bureaucracy to manage spectrum reuse. It provides a tremendous low-cost proving ground for new technology."

That would require broadcasters to post programming schedules on the Internet. "Any parent who is interested could use a computer and, with a few clicks of the mouse, take a look at how you've been doing in meeting the public-interest requirements of the law," Gore said.

He also offered support for an FCC initiative requiring TV broadcasters to air three hours of educational children's programming per week.

IN HIS SECOND address before NAB attendees, FCC chairman Reed Hundt again failed to utter the word "radio" a single time. Instead, Hundt echoed Gore, with talk of instituting mandatory minimums for educational children's television programming.

He also recommended a hearing to determine whether TV broadcasters should have to offer free time to political candidates and promised to look into allegations that Nielsen TV ratings are inaccurate.

Amid discussions of FCC downsizing following deregulation, Hundt said that the FCC's role in the future "will be unpredictable but stable.... The notion that in some way the FCC fades away in the next year or so is not something that should be entertained."

IN AN ANNUAL State of the Industry address, Radio Advertising Bureau president Gary Fries heralded 1996 as an RAB's best year for radio, with an 8% increase over 1994 revenues. "The radio industry, simply put, is very good," Fries said.

THE 44 finalists nominated for the NAB Crystal Radio Awards, which recognize community service, 10 winners were named: KCTE, Red Wing, Minn.; KJZZ, Denver, Colo.; KOB, Denver, W.D.; KSDR, Waterbury, S.D.; WBEZ, Rochester, N.Y.; WOK, South Burlington, Vt.; WQCB, Brewer, Maine; WRAL, Raleigh, N.C.; WSTR, Syracuse, N.Y.; and WUSL, Philadelphia.

CHUCK TAYLOR

Adult Contemporary

Chart listing for Adult Contemporary with columns for week, title, artist, and chart position. Includes entries like 'Because You Loved Me' by Celine Dion and 'Nobody Knows' by The Tony Rich Project.

Adult Top 40

Chart listing for Adult Top 40 with columns for week, title, artist, and chart position. Includes entries like 'Because You Loved Me' by Celine Dion and 'Wonder' by Natalie Merchant.

WINTER '96 ARBITRONS

12+ plays average quarter hour shows (#) indicates Arbitron market rank. Copyright 1996, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Table listing Arbitron ratings for various markets including San Francisco, Detroit, St. Louis, and San Jose.

Table listing Arbitron ratings for various markets including Baltimore, Washington, D.C., and Pittsburg.

Table listing Arbitron ratings for various markets including Boston, Cleveland, and Denver.

Table listing Arbitron ratings for various markets including Buffalo, NY, and Providence, RI.

It's A Bob Grant-Less World After All; Bloch Pleads Guilty; Winter Arbs Are In

ISMELLA MOUSE: A lot of speculation is pedaling its way around the industry that the April 18 firing of WABC New York's Bob Grant may have had more to do with ABC's Cap Cities owner Disney's concern over Grant's audacity than anything specific. The controversial talk host said, and with Disney leaving an ear toward its stations' programming, a question mark appears over previous rankings that Disney would likely include ABC's radio stations as part of its first legal opportunity.

In any case, perhaps you've noticed that it's increasingly becoming a challenge to find forward-looking opinions on the airwaves. I'm not condoning Grant's recent comments about Commerce Secretary Ron Brown's death ("My hunch is that he's the one survivor, because at least he had a possibility of making good on his show hosts—who often serve as a healthy facilitator of public opinion on current events—have to filter everything they say through a figurative circuit breaker. V-ship, then what good is the First Amendment?").

Grant, meanwhile, has vowed to return to the airwaves and is reportedly in discussions with other outlets in the Big A.

Speaking of controversial talkers, former financial host Sonny Bloch, who's been denying charges for more than a year that he misled listeners and the government, fessed up to seven counts of perjury and tax evasion. He'll be sentenced in July and possibly face years in jail.

As you saw in our first winter '90 Arbitron ratings last week (page 36), New York is enduring some market dyspepsia with recent flurries in formats and titles. Top 40/rhythmic WKUT—the format country WYNY—is the big news, popping from a 1.9 to a 3.4 and tying for 10th. Resident AC WLTV rebounds to tie for No. 1 with a 5.4 share

after dipping as low as 4.1 last spring. Joining it at the top is hip-hop WQHT (Hot 97), despite its slide from 6.1 to 5.4.

The news is not as good for top 40/modern rock WZLW (Z100), which has been eroding since spring '86. It drops to No. 13 in the market, down from 3.8-5.1. Meanwhile, the station continues to



by Chuck Taylor

retire its staff. After recent retreats by PD Steve Kingston and music director Andy Shane, and the signing on of Tom Poleman as PD, morning kick Steve Cochran is out after less than three months. In, driver Elvis Duran moves to mornings, teaming with surviving morningers Patty Steele and Elliott Segal; Cane exits the night shift, replaced by new MD Paul "Cubby" Bryant. Also in: assistant PD Ryan Chase and program coordinator Sherron Dastar from KRBE Houston.

In Los Angeles, Spanish KLLC—which stirred controversy last quarter among Anglo stations that accused Arbitron of overweighing Latinos—held onto No. 1, gaining 0.9-1.1. It's followed by top 40/rhythmic KPWR (Power 106), news/talk KFPL and R&B KKBT (The Beat). Other dramas: adult standards KLAS (94.9), going from No. 30 to No. 14 in the market, while Spanish KKHJ tumbles 3.1-1.8.

As is customary each quarter, we'll be

punching in winter '96 ratings for each of the top 100 markets over the coming weeks. Do savor:

Arbitron has also announced survey dates for next year: winter, Jan. 2-March 28; spring, April 27-June 18; summer, June 26-Sept. 17; fall, Sept. 18-Dec. 10. Oh, my aching feet... It was like being in a self-contained city, albeit one with deep's work facilities. The National Association of Broadcasters' annual spring convention landed a staggering 92,000 radio, TV, and multimedia industry types to the city of blinking lights, I mean lights, Las Vegas.

This marks the first time Billboard has covered what had traditionally been known as a forum for engineers. While technology is still the order of the day, this crowd was far from rocket-gear talk. As dramatic as the Telecom Act has been for group ownership and regulatory issues, rapidly advancing developments in equipment and its applications have made technology a high priority ticket for multiple department functions within a radio station. You'll find our take on the page on page 82.

FORMATS: DROP THE BEAT

WGRK (X100) Baltimore will drop its mainstream rock format and is researching a new format direction, rumored to be country. In anticipation of a move, PD Brian Bedford, MD Lee Geary, and the entire air staff are out.

Following the purchase of Crescent's KJZZ in Las Vegas, Las Vegas stations with its soon-to-be closed KLLC—ARS wastes no time, flipping KFBI to modern rock, with WKEG (the Edge) Dayton, Ohio, PD Mike Stern taking on programming duties. WKEG is not a modern rock station, as X107.5 (Extreme Radio), with a change in calls (Expanded Sound). WKEG's Alan Gray has been named GM. ARS also bought top 40 KMLZ Las Vegas from Parter Communications and flipped it to rock-leaning hot AC Mix 94.1. (Back in Dayton, WKEG pm. driver Jeff Stevens in named PD, and WMMG GM Deborah Purnell adds WKEG GM duties.)

Look for KOHT (Hot 98.3) Tucson, Ariz., to move in a bilingual top 40 direction. KOHT is currently Spanish with some English-language material.

FOLKS: KIIS IS COOKING

As expected, KKKS (Kiss) Dallas PD John Cook will succeed Steve Perran as PD of KISS radio KISL in Los Angeles. Perran is reopening his consulting business, S.P. Inc., with KIIS and KHKS as clients. Cook's radio career began at KIIS in 1983 as a producer.

Mac Daniels is upped from APD/MD to PD at WMMQ Washington, D.C. He succeeds longtime OM Gary McCartie, who exited in January. Daniels had been acting PD since last June.

EZ Communications' rhythmic AC KEKS (Kiss 106) Seattle hires John Stewart as PD. Stewart is currently morning show producer/director at KIS in Seattle. He replaces WJBBQ Tampa, Fla.

WESF/FN9Q Greenville, S.C., OM Jeff Garrison has been named PD at WESF. Phoenix. He replaces Shaun Holly.

Airplay Monitor editors Sean Ross, Kevin Curtis, Phyllis Stark, John Lencza, and Tom McAdams contributed to this column.

WPST PD Stevens Reduces Top 40's 'Cheese Factor'

WPST TRENTON, N.J. PD Michelle Stevens is top-dancing in a radio minefield conveniently located midway between markets No. 1 and No. 3. WPST is the only station that, at least on paper, exists in market No. 137.

In a radio battle in which every prep in your car lands you on another modern rocker WPST remained the No. 1 station in its two-book-per-year market last fall, off 12.9-8.8 but well ahead of the 5.7 share that was far from rocket-gear talk.

As dramatic as the Telecom Act has been for group ownership and regulatory issues, rapidly advancing developments in equipment and its applications have made technology a high priority ticket for multiple department functions within a radio station. You'll find our take on the page on page 82.

"We've always paid close attention to the basics," she says. "We focused the music, then concentrated on the sonic aesthetic factors and the overall vibe, according to our image and target audience." That includes making more of a commitment to modern rock, balanced with top 40 accessibility. "The stuff between the speakers has stood out, because the song duplication in the market is worse than ever," says Stevens, considering that WPST competes, on some level, with WIFB and WFLX (Y100) in Trenton and WXRK (K-Rock) New York.

"It's more important to us how our folks relate to the audience, and that WPST is more accessible than the other stations," says Stevens, who, despite the fact that WPST has phased out most of its nonmodern product over the last six months, stresses that WPST is not a modern rock station. "We do play the new rock hits and what's selling, but we also play other mainstream hits."

"That has been WPST's musical posture for years, long before modern rock became a dominant flavor at other top 40 stations. Former WPST PD Dave Hoeftel was "ahead of his time," according to Stevens. Hoeftel was a top 40 in a modern rock direction and did his own research to back it up. He was a true pioneer of today's modern rock top 40s."

Here's a recent 6 p.m. hour of WPST: "Run, Machinehead"; Blues Traveler, "Burn-Around"; Alan Morissette, "Don't Run"; Nirvana, "Come As You Are"; Dave Matthews Band, "Too Much"; Fox Fighters, "Big Muff"; Sundays, "Wild Horses"; Hootie & the Blowfish, "Old Man & Me"; Smashing Pumpkins, "Zero's Game"; Champagne Supernova; Beastie Boys, "Sabotage." No Doubt, "Just a Girl"; and Lyn. "Thin Lies On The Riverside."

"We're not top 40 in the true sense, although we do try to maximize the strengths of top 40: the entertainment factor, accessibility, formatics, promotions, and marketing," WPST strives to minimize perceived negative top 40 baggage: screwing kids and other out-

dated elements that Stevens and staff call "the cheese factor."

During the '80s, WPST accomplished that by having a largely unprecocious, low-key presentation. Since then, it has built a reputation for under-the-radar imaging, featuring an lefty-vein of dry humor.

In the spirit, WPST followed the fine art of "anti-promotions" and "anti-jingles," Stevens says. Newly named WHTZ (Z100) New York assistant PD Ryan Chase to the station voice, with all the writing and production done in-house by promotion/imaging director Mike Keadin and afternoon jock Dan Kelly. In terms of jingles and sweeps, the new-station MTV-style "beeps and boops" are out, says Stevens, who calls them "old school." Don't put it past the WPST production boys to build their own jingles in their basement laboratory, using plain gear pulled from old players records and run through a harmonizer.

Edie Davis' morning show displays the same cynical humor demonstrated by the rest of the on-air staff, says Stevens, who does 10 a.m.-noon and is close to hiring a morning co-host. In the past, but uses old-fashioned grass-roots marketing to maintain maximum visibility. It uses trade and co-op deals to get key chains and other promotional items and has launched a line of "PST-WM" apparel.

Although it targets the 18-34 demo, WPST has seen double-digit revenue growth across the board from 1992 to '94, according to Stevens. The station's process, it has expanded its base to become No. 125-54.

WPST GM Joan Gerberding was recently promoted to COO in charge of future acquisitions for Nassau Broadcasting, which also owns WYNN Newton, N.J., and WBSG Stroudsburg, Pa. Stevens has received her VP of programming stripes. The new GM is former national sales manager Dan Henriksen. "Dan is a great motivator and a sharp street-thinker," says Stevens, who describes herself as a "picture" thinker rather than detail-oriented, hence the more in her office.

"Many managers are anal, and that may work for them. Some managers are able to compare the results of their research but can't compute the fact that they have a boring radio station. It's important to remember that passion won't spring from a computer."

KVIN CARTER

newsline...

BRUCE RAVEN-STARK is named GM at Chaucer's KLAS/KZZL Las Angeles. Raven-Stark was GM at Vicson's KDBG and its successor, KSRV San Francisco, and previously managed KKB Seattle.

ALAN CHUDOWITZ, GM at Chaucer's KNEW/KSAN San Francisco, adds three duties at shoppy partners KABL/KDGG.

JANELLE HINES, general sales manager of modern rock WHFS Washington, D.C., is the new station manager of Radio One's crosstown properties, WOL/WYMM/WMMJ.

TIM POHLMAN is named VP/PM of KTWW (the Wave) Los Angeles, with DGM/GM of KTVW/KFVE.

RENEE DEPHY is named director of programming at research/consulting firm Broadcast Architecture, up from overseeing production for and music director of its Smooth Jazz Network. Also, Lorraine Bergman is named director of affiliate relations and MD of the network.

SALE OF THE WEEK: WMMJ/WMMJ Cleveland from Omnicast America to Nationwide Communications in exchange for Nationwide's WMMX (Mix 105) Orlando, Fla., plus \$43.5 million in cash, which includes a \$1.5 million consulting agreement with Omnicast. The deal gives both groups three stations in each market.

STATION SALES: KMZQ/KFBI/KVEG Las Vegas from Crescent Communications to the fast-growing American Radio Systems for \$30 million; KRST/KOLT-FM/KRZT/Altavaca, N.M., from Crescent to Citadel Communications for \$23 million; KBLA and KRZT will be spun off to an unidentified buyer, leaving Citadel with eight stations in the market, including KASX, which it is also purchasing.

Pretty much everybody knows the story behind Tracy Bonham's "Mother Mother," but we'll let her recap quickly for those who don't.

"The song's about little white lies," Bonham says. "I was trying to Mom, telling her that things were cool, when in fact they're pretty nasty. It was my 21st birthday, I had \$3 in the bank, I had a jerk-off boyfriend, and all my friends were away on spring break. So I lied to Mom so she wouldn't freak out. She's such a worry wart—she's great, though."

No. 6 on Modern Rock Tracks this week, "Mother Mother" comes from Bonham's Island debut album, "The Burdens Of Being Upright."

ranges from preteen girls to fraternity guys. The preteens are Bonham's favorite. "I'm starting to get little girls at my shows," Bonham says. "Two came backstage in Chicago and wanted me to sign their T-shirts. That's so cute. I



"I love it that 'Mother Mother' makes kids feel good. 'Have You Never Been Mellow' made me feel good." —Tracy Bonham

guess "Mother Mother" has become kind of a teen anthem. It's strange, but it's awesome, too. "I love that I wrote something that makes kids

feel good. I know 'Have You Never Been Mellow' made me feel good. Though I guess I kind of blew it for teenagers, 'cause moms came up to me and say, 'So that's what's going on.'"

The obvious question is whether there will be a sequel to "Mother Mother." Bonham says she already has one written. "It's not called 'Father Father,' but I wrote a song for my stepfather. I called it 'Captain Aphid.' Once, my sister was cutting his hair, and he had this towel around his neck. Then he went outside to spray the garden for little bugs, and he still had the towel on—it looked like a cape. He was pretty funny looking—Captain Aphid. So, I sang this song for his birthday. He was beaming."

Billboard FOR WEEK ENDING MAY 4, 1996

Mainstream Rock Tracks

WEEK	LAST WEEK	WEEKS ON CHART	PEAK POSITION	TRACK TITLE	ARTIST
				★ ★ ★ No. 1 ★ ★ ★	
1	2	7		BIG BANG BABY	STONE TEMPLE PILOTS
2	1	1	21	IN THE MEANTIME	SPACHOG
3	3	3	20	SANTA MONICA (WATCH THE WORLD GO BY)	THE CRANBERRIES
4	4	4	7	WHEN THE RIVER FLOWS	COLLECTIVE SOUL
5	5	11	3	MACHINE HEAD	BUSH
6	6	10	3	OLD MAN & ME (WHEN I GET TO HEAVEN)	HOOTIE & THE BLOOMFIELD STRINGS
7	8	13	7	COUNTING BLUE CARS	OSHWALLA
8	7	9	10	WATER'S EDGE	SEVEN MARY THREE
9	9	10	3	WHAT DO I HAVE TO DO?	STABBING WESTWARD
				★ ★ ★ AIRPOWER ★ ★ ★	
10	NEW	1		HUMANS BEING	VAN HALEN
11	10	11	13	DROWN	SON VOLT
12	11	16	6	ROCK	THE NIXONS
13	14	15	6	ROCK AND ROLL ALL NITE	KESS
14	12	6	20	HEAVEN BESIDE YOU	ALICE IN CHAINS
15	20	30	4	CHAMPAGNE SUPERNOVA	OSGIS
16	22	29	4	TOO MUCH	DAVE MATTHEWS BAND
17	13	12	19	BRAIN STEW/AGED	GREEN DAY
18	16	14	34	CLIMBERSOME	SEVEN MARY THREE
19	16	22	9	ZERO	SMASHING PUMPKINS
20	15	20	8	BORN WITH A BROKEN HEART	KENNY WATKINS
21	15	27	13	THE WORLD I KNOW	COLLECTIVE SOUL
22	24	22	17	1979	SMASHING PUMPKINS
23	15	24	10	IRONIC	ALANIS MORISSETTE
24	15	15	5	I HATE MY GENERATION	CRACKER
25	27	24	13	EVERYTHING FALLS APART	DOGS EYE VIEW
26	23	19	17	BIG ME	FOO FIGHTERS
27	25	17	14	AEROPLANE	RED HOT CHILI PEPPERS
28	20	29	22	I GOT ID	PEARL JAM
29	33	—	—	ALCOHOL	HOWLIN' MAGGIE
30	28	25	19	BALLBREAKER	DOC
31	40	—	—	ANGELINE IS COMING HOME	THE BACULES
32	NEW	1		PRETTY NOOSE	SOUNDGARDEN
33	27	27	15	NAKED	DOG DOGS
34	31	—	—	MOTHER MOTHER	TRACY BONHAM
35	NEW	1		SALVATION	THE CRANBERRIES
36	31	34	24	GLYCERINE	BUSH
37	31	—	—	PHOTOGRAPH	THE VERVE PIPE
38	15	33	13	FOLLOW YOU DOWN	GIN BLOSSOMS
39	31	—	—	SWEET DREAMS (ARE MADE OF THIS)	MARILYN MANSON
40	RE-ENTER	2		T.A.L.L.	INTO ANOTHER

Billboard FOR WEEK ENDING MAY 4, 1996

Modern Rock Tracks

WEEK	LAST WEEK	WEEKS ON CHART	PEAK POSITION	TRACK TITLE	ARTIST
				★ ★ ★ No. 1 ★ ★ ★	
1	1	11		CHAMPAGNE SUPERNOVA	OSGIS
2	3	4	4	SALVATION	THE CRANBERRIES
3	2	2	7	BIG BANG BABY	STONE TEMPLE PILOTS
4	5	5	11	MACHINE HEAD	BUSH
5	4	3	15	MOTHER MOTHER	TRACY BONHAM
6	8	16	5	ONE MORE	DAVE MATTHEWS BAND
7	7	10	4	TOO MUCH	OSHWALLA
8	6	6	22	IN THE MEANTIME	SPACHOG
9	12	6	22	PHOTOGRAPH	THE VERVE PIPE
10	15	20	5	COUNTING BLUE CARS	OSHWALLA
11	9	7	26	SANTA MONICA (WATCH THE WORLD GO BY)	EYELICHLAR
12	13	9	12	ZERO	SMASHING PUMPKINS
13	11	8	9	SWEET LOVER HANGOVER	LOVE & ROCKETS
14	12	12	14	WHAT DO I HAVE TO DO?	STABBING WESTWARD
15	18	26	3	THE 13TH	THE BACULES
16	10	8	18	IRONIC	ALANIS MORISSETTE
17	17	15	10	FLOOD	JARVIS OF CLAY
18	20	21	8	SISTER	THE NIXONS
				★ ★ ★ AIRPOWER ★ ★ ★	
19	27	31	4	HERE IN YOUR BEDROOM	GOLDFINGER
20	14	13	6	I HATE MY GENERATION	CRACKER
21	24	24	7	A COMMON DISASTER	COWBOY JUNKIES
22	15	14	20	BRAIN STEW/AGED	GREEN DAY
23	29	12	17	EVERYTHING FALLS APART	DOGS EYE VIEW
24	29	33	3	BULLS ON PARADE	RAGE AGAINST THE MACHINE
25	24	24	24	1979	SMASHING PUMPKINS
26	31	36	3	LADYILLERS	LUSH
27	31	—	—	LOVE UNTOLD	PAUL WESTERBERG
28	17	25	25	JUST A GIRL	NO DOUBT
29	38	—	—	SPIDERWEBS	NO DOUBT
30	34	—	—	MANIC PATSY	THE REFRESHMENTS
31	25	32	6	DRUGS	AMMONIA
32	25	18	15	ALCOHOL	RED HOT CHILI PEPPERS
33	15	29	13	ONLY HAPPY WHEN IT RAINS	GARBAGE
34	31	29	19	GUILTY	GRAVITY BILLZ
35	NEW	1		HEARTSPARK DOLLARSBURG	EYELICHLAR
36	31	38	3	SOMEWAY I WILL TREAT YOU GOOD	SPARKLEHORSER
37	30	27	17	HEAVEN BESIDE YOU	ALICE IN CHAINS
38	NEW	1		SWEET DREAMS (ARE MADE OF THIS)	MARILYN MANSON
39	38	—	—	OLD MAN & ME (WHEN I GET TO HEAVEN)	HOOTIE & THE BLOOMFIELD STRINGS
40	38	—	—	WHO WILL SAVE YOUR SOUL	JEWEL



Week of April 14, 1996

- 1 Because You Loved Me / Celine Dion
- 2 How Deep Is Your Love / Tavares
- 3 How Easy Are You / Missy Elliott
- 4 I Wanna Be Good / Jazmine
- 5 I'm On a Roll / Aaliyah & Stormy Daniels
- 6 Lucky Love / Aaliyah & Stormy Daniels
- 7 Real Love / The Notorious B.I.G.
- 8 Let Your Soul Be Your Pilot / D'Angelo
- 9 No One Else / Jazmine
- 10 Everything I Feel In Life / Jazmine
- 11 One More Year / Limp Bizkit
- 12 2 Doves / Nelly, Holly / Dreams Come True
- 13 Nothing To Do / Clay Aiken
- 14 Always Be My Baby / Monie Love
- 15 Heaven Only Knows / Smash Out Loud
- 16 Party / D'Angelo
- 17 Don't Let Me Be That Old / D'Angelo
- 18 Wer Featured Hip-Hop's MC's / The Notorious B.I.G.
- 19 Who's Your Favorite? / The Notorious B.I.G.
- 20 Spanish
- 21 Get On The Party / Paula Abdul
- 22 Never Gonna Give You Up / Herbie Hancock
- 23 Sir Duke / Herbie Hancock
- 24 Duh / D'Angelo
- 25 My Love / D'Angelo
- 26 Cherry / Sade
- 27 Tell The World / Ponderosa
- 28 These Days / Herbie Hancock
- 29 Fast Love / George Michael
- 30 Freedom / D'Angelo
- 31 Believe / Mariah Carey
- 32 Who Are You / Eternal
- 33 Agays / Jazmine
- 34 I Wanna Be Good / Jazmine
- 35 Love Train / Randy Newman
- 36 Really Really / Pussycat Dolls
- 37 Who's Love / Gorbunov
- 38 Mouth / Mariah Carey
- 39 Ruff / L.A.D.
- 40 I Wanna Be Good / Jazmine
- 41 Slow & Down / Mariah Carey
- 42 Sister / Usher
- 43 One Of Us / Mariah Carey
- 44 Lady / D'Angelo
- 45 Within The Storm / Pussycat Dolls
- 46 I Wanna Be Good / Jazmine
- 47 Course On My Own / "Waking Up in the Streets" / Whitney Houston & CeCe Winans
- 48 So So So / Super Klever / Scorpions
- 49 You Got to Have Freedom / Bangle
- 50 I Wanna Be Good / Jazmine
- 51 Agas De Baby / Aaliyah
- 52 Nobody Knows / The Notorious B.I.G.
- 53 Don't Let Me Be That Old / D'Angelo
- 54 Someone / Beyonce
- 55 Someone / Beyonce
- 56 Someone / Beyonce
- 57 Someone / Beyonce
- 58 Someone / Beyonce
- 59 Someone / Beyonce
- 60 Someone / Beyonce

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Sunshine Spotlights Acts 'On Tour' PBS Program Features Live Performances

by BRETT ATWOOD

LOS ANGELES—Contemporary music is about to find a prime programming spot on public television: the AT&T-sponsored performance series "On Tour," which is set to debut in June.

The hour-long weekly program is being produced by Sunshine Television, which is affiliated with music video and film production company Sunshine Features. In the coming year, the program will shoot acts in the U.S. and Europe for the series, which will air Saturday nights at 11 p.m. EST on most PBS stations.

The program, which is being directed by Matthew Amos, will feature three music acts per show, with developing and established acts in many genres. Among the acts that will appear in the show's first season are Smashing Pumpkins, Bush, Ozzy Osbourne, the Cranberries, Gin Blossoms, Tears For Fears, Cypress Hill, No Doubt, All-4-One, Meat Loaf, Garbage, and the Allman Brothers Band.

Developing acts slated to appear include Filter, Marry Me Jane, the Refreshments, the Verve Pipe, dog's eye view, Superdrag, Plunk Junkies, Morphine, D'Isiswals, and Lush.

"The music attempts to appeal to a wide variety of tastes—it is not genre-specific," says talent executive Bob Tenkin.

Performers on "On Tour" will reflect those acts that are on the road at any given time, according to producer John Diaz, who is a veteran of more than 1,000 music videos and several large-scale television music events.

"This show is designed to give the audience a real understanding of what happens out on the road," says Diaz. "The music labels have been looking for different avenues for music on broadcast TV for years. This is it."

Preproduction of "On Tour" began in December, and the first performance footage was shot April 20 in Springfield, Mo.

After a performance segment is taped, it will appear on the air in two to four weeks, says Tenkin. Each pro-

gram will contain two or three songs from each artist.

International distribution was still being finalized at press time, but the program is expected to begin airing in other countries in September, according to Tenkin.

The host of the series is a computer-



animated character named A.D., who will introduce each performer. Many of the artists will be interviewed by A.D. in interstitial segments that may remind viewers of another animated interview program, the Cartoon Network's "Space Ghost Coast To Coast."

"A.D. is a hyper-medicated travel writer from space who is in search of cool stuff," says Don Scott, who is a live-action computer-animation technician for the program. "He finds Earth to be a planet with no culture or technology. But for our all faults, we do one thing right: We know how to rock... It will be interesting to see how the bands react to him."

PRODUCTION NOTES

LOS ANGELES

Marty Thomas recently shot Toshi Kubota's "Lo La Lo—see Song." Maz directed photography, and Rika Nakasima, Skinny B, and Jaque Kimbrough produced.

Super Deluxe's "She Came On" was directed by Doug Attkin; Eric Mathies produced. Angel Decca directed photography. The same crew shot Love In Reverse's "I'm A Contradiction." Danielle Cagnanano executive produced. Chris Applebaum directed Possum

A.D.'s computer image is rendered with Silicon Graphics Onyx Reality Engine. However, it takes two hours to bring the space character of A.D. to life. A.D.'s facial expressions come from an actor, who wears a special camera-equipped facial tracking helmet. Another actor wears a custom-designed body suit that interacts with magnetic field positional sensors that record every movement. The motions of both actors combine to form the head and body motions of the computer-generated alien host.

Diaz describes A.D. as "Max Headroom meets 'The Hitchhiker's Guide To The Galaxy'."

In addition to television exposure, "On Tour" will have a presence on the radio and on the Internet's World Wide Web. The popular music Web site "SonicNet," which is a division of Sunshine Interactive Network, will soon include interactive information about the music program. Media America will syndicate a concert program based on radio excerpts from the show to several radio stations in the fall.

AT&T will help to promote the show. Although specific marketing and promotion plans were still being determined at press time, it is likely that AT&T will integrate "On Tour" programming information into some of its advertising on TV, newspapers, and the Internet.

Dion's "Emergency About To End." Robert Neckman and Rob Howard produced, while Shane Harbut directed photography.

Film noir director Marc Calixte directed a multiartist tribute clip to Martin Luther King Jr. April Lundy and T.H. Davis produced the Los Angeles and Atlanta shoot.

NEW YORK

Coyote Shivers' "I" clip was directed by Holly Paige Joyner; Terri Shaffner and Jeanette Rullit produced. Dave Ferrara directed Whip-

John Klein in the eye behind Whipping Boy's "Twinkle" for Automatic Productions. Sean Van Ales directed photography, and Juliet Naylor produced. Klein also directed Wakeband's "Falling Again." Anthony Radloff directed photography, while Naylor produced.

Shawn's "In The Summertime" was directed by David Palmer. Mike Alfieri produced, while Ramsey Nicell directed photography.

"Rock And Roll All Night" was directed by Joe Perotia. Alex Coletti produced the video, which is taken from a recent "MTV Unplugged" shoot.

OTHER CITIES

Mark Collie's "Lapstick Don't Lie" was directed by Steven T. Miller and R. Brad Murano. Ken Byrnes produced the Dallas shoot.

Neil Diamond Can Sing At Your Wedding; Estefan's Vid Goes

CONFERENCE UPDATE: It's still several months away, but initial plans for the 1996 Olympic 18th annual Billboard Music Video Conference and Awards, which will be held Nov. 7-9 at the Crown Plaza's Park Fifty-Five Hotel in San Francisco, The Eye is interested in hearing any suggestions readers may have for panels and discussion groups at this year's event. Call 212-556-2289 or E-mail comments to bret@123.com/tx.netcom.com. Event sponsorships are available for the conference. For business opportunities at the event, which is the largest in the music video industry, call Maureen Ryan at 212-556-5062.

WEDDING VIDEO: Married fans of Neil Diamond may get a chance to view his next music video. Columbia recently began soliciting home video tapes of weddings for use in the forthcoming clip "Marry Me." The storyboard calls for the use of intimate footage of various wedding ceremonies, which will be edited together with performance footage from the ABC special "Neil Diamond Under A Thousand Stars."

"Neil thought that this was a great idea," says Peter Fletcher, West Coast VP of marketing for Columbia. "His fans are very loyal, and this is a fun thing. We plan to view all the footage that comes in and want to represent both his young and old fans."

Fletcher says the final edit of the clip should be ready by mid-May. Couples who want to be immortalized in video need to send their VHS tapes by Tuesday (30) to Neil Diamond/Marry Me, Columbia Records, 2100 Colorado Ave., Santa Monica, Calif. 90404.

OLYMPIC CLIP: Depending on what channel you watch, you'll likely catch varying versions of Gloria Estefan's latest clip, "Reach." Walker/FitzGibbon Television & Film Production, which produced the clip, created different edits of the video, which was originally the 1996 summer Olympic Games.

The "Vogue Olympics" edit of the clip, which was directed by Marcus Nispel, is shot in black and white and dramatizes athletes who attempt to achieve their dreams of an Olympic medal. The only color in the clip is that of the Olympic torch; the orange flame is in stark contrast to the blue uniforms. The clip is string on VHS.

However, NBC, which will air the summer Olympics, wanted the clip to feature a more obvious visual connection to its coverage of the event. The channel aired a re-edit of the video during half time of the Chicago Bulls/Oriano Magic game April 7.

To create the Olympic/NBC edit, Walker/FitzGibbon looked through thousands of hours of sports-event footage to find inspiring scenes to edit into the original clip so that the connection to the Olympics would be more noticeable.

Seamlessly edited sports video footage into the artistry Estefan clip was no easy task, according to producer Mo FitzGibbon.

"We had to sift through about 11 hours of Olympics footage to find the right scenes," says FitzGibbon. "It ended up working out, but not after a lot of creative planning."

The final Olympic/NBC edit contains several notable athletes, including Magic Johnson, Carl Lewis, and Shaquille O'Neal. NBC may replay the clip periodically to promote its coverage of the summer Olympics.



by Brett Atwood

ANIMATED LIGHT: "On Tour" is not the only music program to be hosted by a computer-animated character (see story, this page). While Pa-lance Christian music video program Producer LightMusic has started to give computer-generated characters a Mac-created cartoon character. Producer/ host Tom Green provides the voice for his animated counterpart and will continue as human host for the show.

VIDEO DIAL TONE: Although there is a lot of talk about the promise of interactive television in the industry, music programmers TMN and CMT are already airing commercials that are interactive—well, sort of. The spots, which promote tourism for Myrtle Beach, S.C., actually dial the phone for the viewer. The TV ad prompts viewers to place their telephone next to the TV speaker, and then it plays a dial-tone audio track that emulates a push-button phone call. Forget all the talk about the merging of the cable television and telephone industries. For better or for worse, this "video dial tone" is already here.

QUICK CUTS: Randi Wilens has exited After Ego and can be reached at 310-556-1642. . . Automatic Productions has signed musician and director Robert Walker and Timothy White. . . Former "Dukes Of Hazard" star Tom Wopat has exited his hosting duties of TMN's "Prime Time Country." The vacant slot will be filled by rotating guest hosts. . . Razor & The Service is their first music video. The independent label recently announced a visual connection to its coverage of the event. The channel aired a re-edit of the video during half time of the Chicago Bulls/Oriano Magic game April 7.



Arts/Media Meeting: Arts/Media video promotion department assisted with the media taping rooms at a recent country radio seminar in Nashville. The crew hooked up video producers with some of country's top artists, including the Delevantes. Pictured, from left, are Mike Delevante; Alex Colletti, Kris Sultermek, Craig Barn, and Katie Dean; Bob Delevante; and Arts/Media's Dana Schneider.

BREAKING AWAY: MYSTERIES OF LIFE, VIDA, EL NINO, SALAMAM BLOSSOM IN BLOOMINGTON

(Continued from page 1)

pro. With the proliferation of recording technology and industry savvy, Bloomington is increasingly producing music worth, and they are being noticed: from KRA's *Mysteries of Life*, the first area act to sign to a major label since John Mellencamp, to self-propelled a cappella world music group Vida and such local label standouts as rock/pop band El Niño and Middle Eastern-flavored instrumental combo Salam.

MYSTERIES OF LIFE

There is an intimacy inherent to Bloomington's rock scene, with many of the local musicians playing in several bands simultaneously and regularly gigging on each other's albums. And although this interplay hasn't yielded a readily identifiable Bloomington "sound"—such as those produced in the past hot rock spots of Seattle, Minneapolis and Athens, Ga.—the town's acts take a songwriting-first approach. Emblematic of these elements are *Mysteries of Life*, which have ties to a number of past and present Bloomington projects and piles a pop-as-is-warma-but-bleed.

Led by husband and wife Jake Smith and Freda Love, *Mysteries of Life* rose from the ashes of Antennae, a notable Bloomington rock outfit that recorded two albums for Mammoth. Antennae featured two other key local figures: multi-instrumentalist Steve Rautenberg, who plays bass in *Mysteries of Life*, and leads his own band, United States Three; and guitarist John Strohm, *Mysteries of Life*'s former bandmate in Boston's Blake Babies and for years an indispensable Bloomington figure as a band leader (Velo-

what's needed in rock music today." Area studio whiz Paul Mahern, producer of "Keep A Secret," agrees: "Having artists like John Mellencamp, Liam Germano, and John Strohm around has really influenced people here to be songwriters, but to write songs that are a little outside," he says. "I'd think Jake Smith is a fine example of that. He could be a career songwriting talent, like a John Hiatt."

Recording *Mysteries of Life* in his Indianapolis home studio, Mahern produced "Keep A Secret" after putting out a *Mysteries of Life* single ("Kim's Coming Over"/"Alibi") on Egg Records, an Indianapolis indie label with which he is associated. Having since relocated to Bloomington, Mahern has become the local alternative rock producer/engineer of choice, working out of Echo Park, a busy recording studio owned by longtime Mellencamp band guitarist and producer Mike Winchic with producer/studio manager Mark Hood.

Among scores of projects at Echo Park, Winchic produced the MCA debut of Bloomington's *Wet* (see *Wet* *Story* page 1), and Mahern helped fashion a finished album from the home recordings of hermetic songstress Germano, an alumna of Mellencamp's band and one of the first left-of-center Bloomington artists to gain national attention. The new Germano record, "Excerpts From A Love Circus," is due in September from A&O.

Although Mellencamp operates Belmont Mall, a private facility nearby, he occasionally has work done at Echo Park. Hood has produced jazz acts at the studio, and projects from the world-class

Bloomington's music scene



Circle Street Sale/Gift

bag, Josh. They go back on the road in May to play West Coast dates. The band is managed by the Performance Group of Teona Park, Ind., its songs are published by Warner Bros. Music, and its shows are booked by New York-based Loren Chodosh.

"When we first started *Mysteries*, it was just going to be a couple of singles and some shows around town," Smith says. "Now it's like a full-time job."

implies, with a wide variety of residents and in-house classes. Ferrell is a native Indianer, Heilmann is from Michigan, Smiley is from Vermont, and Lewis is originally from New Zealand, with her family now residing in Maryland. The group was born as a course project for early music student Major Smiley, who is the only music teacher in WUS. The other

have had a chance to develop their art and a following. Vida is a great example.

One of Vida's biggest proponents, Wilms, also booked the group as part of the lineup for the Lotus World Music & Arts Festival. To be held Oct. 3-6 in Bloomington, the Lotus Festival will feature 60 performers in four clubs. On April 15, Vida sang at Culture Square, an annual music festival sponsored by WIUS and held on Dunn Meadow, in front of the union. Fifteen other acts played, including Hello Strangers, Farrel, the Swingers, and the Straggle Group.

Although as college sophomores the members of Vida will no doubt go through considerable growing pains individually and with each other, they look on the group as a long-term "school in itself," Lewis says. Vida manages its own affairs and has begun booking a July tour of the East Coast. Dates set so far include Border's Books & Music July 5 and Brothers Cafe July 7 in Fairfax, Va., an outdoor concert in Pennington, N.J., July 13; CBG 313 and a Barnes & Noble in mid-July in New York; Bar's July 21 in Levittown, Pa.; Bethesda Church July 25 in Montpelier, Vt.; and Centise Auditorium July 28 in Burlington, Vt.

"So many artists want so long to do what we're doing right now," Smiley says. "We've had a charged life in Vida, and even though it sounds cheesy, Vida really seems bigger than us."

EL NIÑO

As far as Bloomington all-rock goes, El Niño is just about bigger and better than anybody. The band's gale-force live shows are a sight for sore ears, with John



Deluxo. Hello Strangers, session player, producer, and all-around wise man.

Abandoning the guitar-heavy psychodelia of Antennae, *Mysteries of Life* pursued a kinder, gentler sound. Underground aesthetic on their debut album, "Keep A Secret," released Feb. 27 by Citizen X/B.C.A. Influenced by the arcane Americana of Indianapolis' Valpar Bostrom, singer/guitarist Smith and drummer Love sought to develop a "moderne, very listenable sound, yet with unorthodox arrangements," Smith says.

The fruits of that approach are apparent on such tracks as "Into The Sun" and "Alibi," in which Smith's guitar and Geraldine Haas' cello combine to provide a subtle, seductive texture. Indiana University radio station WIUS has been playing a number of tracks from "Keep A Secret," and triple-A WTTS Bloomington has the first single, "Going Through The Motions." In medium rotation, the song has been played on the radio as well as on a WNEW New York.

RCA A&R manager Franz Fliesinger recognized the pop allure of Bloomington rock when he selected *Mysteries of Life* to the label. "I was a huge Blake Babies fan, and I followed Jake and Freda in Antennae," he says. "But the more I listened to the *Mysteries* tapes, the more amazing the songs sounded. I think Jake has a real vision as to



Indiana University School of Music are regularly recorded there. Velo-Deutch, superlative, at Echo Park, and El Niño's self-titled CD on Earth Records album was mixed there.

With the advent of Echo Park, more artists from the area can make top-notch records without going to New York, Chicago, or Los Angeles. And with the studio's recently opened "B" room, bands on a budget can produce hi-tech yet affordable work in town.

The "B" room is Mahern's province, and he regularly takes local talent sessions, having brought in Smith, Strohm, and El Niño's Glenn Hicks to play on Germano's album, for example.

"That bands might blossom without leaving Bloomington is a relatively new concept, according to Smith. "The idea was always, 'We have a band and some songs now, so let's move to Chicago.' But it's always been a little more than a mistake. Those bands always disappear. People are just now starting to realize that you can get it happening right here in Bloomington."

So far, *Mysteries of Life* have been making tracks without leaving town—for good, that is. The band was away touring the Midwest and East Coast through March, with Smith and Love taking along their nearly 2-year-old

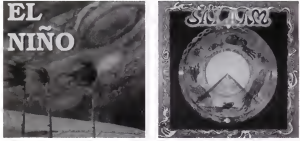
VIDA
Singing hasn't become a full-time job for the women of Vida, although as one of the more successful acts in Bloomington, that possibility may one day present itself. Vida released its independently produced, self-titled debut album in January, and the first 1,000-CD run has already sold out in stores around town. The group recently won the spring Battle of the Bands contest, sponsored by the weekly Bloomington Voice, and opening for Capricorn rock band Sonia Dada in late March. Vida wowed a 300-plus capacity crowd at local club Second Story On April 27, the group performed at B.B. King's Memphis as part of the Crossroads Music Festival.

Vida's great appeal stems from its members' spirited voices, unassuming charm, and sure sense for repertoire—whether it is Bulgarian or South African folk songs, black spirituals, or the occasional pop tune. As for the group's a cappella arrangements of "Son Of A Preacher Man" and John Prine's "Angel Of Montgomery," Vida comprises IU sophomores Sarah Ferrell, Stephanie Heilmann, Jessica Lewis, and Moira Smiley.

The audience Vida attracts runs the gamut demographically, from punks to parents. "I guess the fact that we sound like four innocent little girls onstage contrasts interestingly with our fairly polio-sounding," Smiley says.

"I think people like us mostly because of what we sing," Smiley adds. "Whether it's from Eastern Europe or from South Africa, the music we do has so much meaning for the people who sing it. Some of the songs are silly, and some are very sad, but they are also very real. That affects people."

The members of Vida met as freshmen in the Collins Living-Learning Center, a Gothic-style building with a nameplate that functions much as its name



members are intuitive singers, and they all share an heroic vocal group. Lady-smith Black Mambazo and Sweet Honey In The Rock.

Vida started out playing shows at the IU student union, the largest in the country. The group also sang live on WIUS and Bloomington community station WFHB and branched out to larger venues. Opening for popular regional singer/songwriter Carrie Newcomer in late March in Lafayette, Ind., Vida sold more than 100 CDs after the show—more than Newcomer, sources say. But the greatest brush with fame for Vida so far came in May 1995, when the group made the finals of a 60-act audition in New York for "Capeman," an as-yet-unproduced musical by Paul Simon.

Vida's album has been getting regular airplay on WIUS and WFHB. A second batch of the CD is just in, and the group will continue to sell the discs on commitment in local stores and at gigs. Vida has become a consistent draw at clubs around town, which, says Lee Williams, who books the gigs at Second Story, reflects the broader scope of music budding in Bloomington.

"A couple of years ago, alternative rock dominated the scene," Williams says. "Now, with clubs like the Wild Beet [a smoke-free, beer-only, folk-oriented venue] opening up, more acoustic acts

Hicks drenching the audience with sheets of sound from his instrument, an unwieldy guitar/effects-pedal amalgam bound with dirt tape. But within the din is a calm center: a disarming batch of songs.

Stellar tracks, such as "Lipstick," "Warm Haze," "Koo-Koo," and "Dilute Me" from El Niño's self-titled debut album, do justice to the band's show, if only barely. Serviced to local radio in mid-April, the album soon hit No. 1 on WIUS (top 20), with "Dilute Me" receiving persistent spins. Released by Indianapolis-based Flat Earth, the album went to regional stores Tuesday (20) via Chicago's Symbiotic Distribution.

El Niño regularly attracts more than 200 people to its Bloomington gigs, playing about once a month at Second Story, the town's primary original music venue. According to Williams, El Niño is by far the best local indie-rock draw. But the band's devoted fan base has also grown, often because, says singer/bassist Glenn Hicks, "it's just so much around town. You don't see special anyone, and people will eventually stop coming out as much."

El Niño opened for Tracy Bonham and Loud Lucy April 17 at the Emerson Theater in Indianapolis. A few days later, the band played to a full house at B&B.

(Continued on next page)

BREAKING AWAY: MYSTERIES OF LIFE, VIDA, EL NIÑO, SALAAM BLOSSOM IN BLOOMINGTON

(Continued from preceding page)

a Bloomington all-ages club sponsored by the United Way and the city prosecutor's office. With Indiana's conservative drinking laws, those under 21 cannot enter. "It's not a bar," says Vida. "There is no provision allowing stamps or wristbands to separate non-drinking fans, and Williams says this severely limits attendance."

"It's important to play all-ages shows, because that's the only way high-school kids can see us," Hicks says. "Those places are cool. I would've loved to have them in my high school."

This summer, El Niño—the Hicks brothers, rhythm guitarist Michelle Benninghoff, and drummer Paul Karafina—plans to book itself for gigs in Chicago, St. Louis, Ann Arbor, Mich., Champaign, Ill., and throughout Ohio. The band is managed by Matt Hickey at Tony Margherita Management in Chicago.

"The obvious way for us to go more expensive is to play in a club with a band like Polara or the Flaming Lips," Glenn Hicks says. "Those guys have a similar sound and could turn kids on to us. But it's a lot more expensive. It's a period. I can't wait until we're playing so much that we can lose the day-job thing."

Also a member of Hicks Strangers and Germano's last touring band, Glenn Hicks is also touring with the new indie album with Polara singer/guitarist Ed Ackerson (who also contributed to Antenna in years past). Hicks produced the rest of the record with Malern, mixing it with him at the studio in St. Louis, Germano, and Rubenreg contributed performances. According to Hicks, El Niño should go into the studio this fall to record their second album, probably with Ackerson at Polara's studio in Minneapolis.

The next El Niño album will be an expanded affair sonically, Hicks says. "We'll be playing live with a band like Hüsker Dü-meets-My Blinks Valentine live presentation." The band has evolved so much since we recorded our first album in 1989 that we can't even say," he says. "Our next demand will be more dynamic and demanding."

Last year, prior to the El Niño album, Flat Earth released the debut record "Sho's The Way" by indie partners United States Three and "Security"/"Let's Play Straphel," a 7-inch single by local electro-funk act Fabric. Co-owned by Kyle Jackson, Allan Baker, and Jay Smith, the label started out as a platform for United States Three, and now, "it has mushroomed," Baker says, adding that the United States Three album is the last deal before the distribution deal with Symbiotic.

Flat Earth albums scheduled for summer release include what could be one of the finest Bloomington records to date, the latest from the indie trio, the *Transpiration*, set for July. Due in August is an album of lyrical, Grand Parsons-inspired country-rock from the band's Hello Strangers. Flat Earth is also releasing a new album, *Flat Earth's*, the band's soon-to-be-recorded album debut, as well as considering signing local power-pop outfit Stranded At The Drive-In.

"People don't give a second thought to the Midwest outside of Chicago," Baker says. "But there's a lot more good stuff here than anyone knows."

SALAAM

With one of the country's most highly regarded music schools, Bloomington is also a music mecca. "I've always considered just the number of kids practicing scales every day. One of the more practically ephemerous ensembles in Salisam, which plays a mixture of original and arrangements of traditional

Middle Eastern tunes. Salasam's enchanting self-titled debut disc is out on Bloomington-based Viv Records, run by Jorge Hernandez. The group's lineup includes Salasam's percussionist Michelle Dale, bassist Ron Kadish, violinist Dorit El Saffar, and violinist Megan Weeder—all except Daley are from Bloomington. Salasam showcased its talents with Greg Larsen, a regional producer/composer of various Celtic and folk acts. Two of the album's tracks were out on the Waldron Arts Center in downtown Bloomington. The band appears on the "Live From Bloomington '90" compilation CD, with the song "Sand Highway," and on the '96 disc, with a different take on its album track "Faded" and "See Stars, See Stars."

According to Kadish, Salasam has sold more than 800 copies of its album, released last fall. Having played as far afield as Chicago and St. Louis, the quintet also draws well at its three-weekly gigs in Bloomington, especially at the Wild West. Kadish says Bloomington clubgoers are an unusually receptive audience, "highly supportive of acts of hybrid genres."

"The enthusiasm for different kinds of music in Bloomington has ballooned exponentially," Kadish says. "Even the '96 disc was sold in high school. Salasam gets packed. Everyone has their favorites, but most people seem willing to check things out."

WAY COOL'S WHY STORE HAS ALL THE ANSWERS

(Continued from page 1)

matic front man who happens to have a major success as well as what's happening now," he says. "Hootie had that real strong Southeastern following, and the Why Store has a similar thing in the Midwest."

Over the past four years, Why Store singer/guitarist Chris Shaffer and his bandmates created a cottage industry, selling 30,000 copies of their two independent releases. The store's profitable fan base has thrived through constant touring around the Midwest.

But now, the Why Store's self-identified "indie rock" store and new. With its self-titled third album, released Tuesday (30), the Why Store made the move to Way Cool Music/MCA. The band also recently gained Tony Emittades as a manager, and just signed with CAA for booking.

The Why Store's loose live shows and the "jammie" approach to its indie albums earned the group a "hippie rock" tag. It is Rusted Root. But it's another mark of the Why Store's professionalism that the band took considerable cues from producer Mike Rodden, who is working on the new album, which has a more concise feel than the group's self-produced releases.

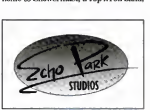
Wanchie—longtime guitarist for John Mellencamp and producer of such acts as Bob Dylan, James McMurtry, and Cowboy Mouth—served as the band's "big brother and mentor," says Shaffer, and changed how the band viewed making records.

"I've always been always chased that live sound in an attempt to capture what we do on stage," Shaffer says. "Mike taught us that the studio and the stage are two different worlds. He kept us from being too wanky." Or, as Wanchie puts it, "The band learned how to focus on bringing the most out of every show."

Even though the members of the Why Store idolize Phish, the ultimate hippie rock band, they have developed a sound that, even in, is more classic-rock in cover than in original. The band parts Lynyrd Skynyrd, Mellencamp, Blues Traveler, and Hootie & the Blowfish.

In fact, it's Hootie that Scott Janowski, a new member of WRXZ

to check things out." With its intricate, low-key music, Salasam plays to an older crowd than many other Bloomington acts and, in particular, the group's Viv labelmates. Viv specializes in party tunes, such as those of jazz-funk fusion ensembles Fambouy and Homunculus. The label is also home to Showstarm, a rap/r'n'b band,



and Hernandez conducts promotions for Johnny Socho, a young ska-funk outfit whose independent release will be distributed by Caroline. Viv's catalog also includes Hernandez's own classical guitar album, "Romances," and a maxi-single by R&B Middle Passage that has been licensed by Warner in Japan. Viv's releases are distributed by Chicago's Baker & Taylor.

Fambouy is the biggest draw of any local act, and its disc could be the biggest draw of all of Bloomington by year's end, according to Williams.

Indiansopolis, compares the Why Store. "I've always been a fan of the Why Store," he says. "I've always been a fan of the Why Store."

Having long since outgrown the Vogue, the Why Store recently played a cavernous gymnasium at the University of Indianapolis. And with a 70-city tour, the Why Store has no set list. Shaffer calls out "outliers." Busher says—the Why Store has expanded its ceaseless concert circuit considerably. The band sells out gigs in about 30 cities within the area.

WRXZ is playing the new Why Store single, "Lack Of Water," in medium rotation, and Jarmon says that album track "So Sad To Leave It" is indie alternative. WRXZ's sister station, classic rock WFQB, is also playing "Lack Of Water" and has aired tracks from the band's indie albums.

At tripe-A WTTS Bloomington, PD Rich Anton says his station will play "Lack Of Water," as well as deeper cuts from the album, pointing out that WTTS has six tracks in its recurrent library from the Why Store's independent albums.

All in their late 20s, Shaffer and his fellow Why Store members are natives. Michael David Smith, bassist Greg Gardner, drummer Charlie Busher, and keyboardist Jeff Pedersen—are native Indians who met while playing in cover bands at the Ball State University in Muncie, Ind.

In 1991, the Why Store started finding its way into Indianapolis clubs, which constitute a far more conservative milieu than the open-minded scene in nearby Bloomington (see story, page 1). Overcoming local club owners' reticence toward booking cover bands, the Why Store expanded its following over a year or so of playing in Indy's Broad Ripple neighborhood. The band gradually graduated from the ritzy, upscale clubs and played at the Patis to the 800-capacity Vogue theater and beyond.

A well-received slot on 1992's "Rock The Ripple" maxi showcase and compilation CD helped broaden the Why

Fambouy's brand of dance music attracts a heavy fraternity crowd, and the group splits its in-town dates between Second Street and the larger Boulevard. The band tours clubs and festivals in seven states, and Hernandez predicts that its newly released album, "Sacred," will surpass the 10,000-unit mark by Christmas. Tom Donohue, who'll retail about 15,000 CDs & LPs, says customers were asking about the record weeks before its release.

Hernandez says he plans to market Homunculus similarly to the way he did Fambouy, having the group gig regionally "as much as possible and build a fan base before it releases an album next year." On April 4, Fambouy and Homunculus headlined a Sony-sponsored Home Alike benefit in Bloomington.

WFHB plays the Salasam album on various stations, and WIUS station manager Fritz Price says his outlet has been playing cuts from the Showstarm maxi album but that the band's music "is more of a baseball-cup and khalak-punk thing, and we're really about a rock thing."

Generally, the rock bands on the scene are unheeled, and horn-driven acts, such as Flattus or the funky fusion groups in the Viv's stable, are composed of jazz students with precision chops and a yen for high-paying fraternity gigs. Williams' observation is that the funk

bands are made up of musicians honing their instrumental crafts in anticipation of being session musicians or producers, while kids in rock bands are dreamers who like to write songs and record a CD in the hopes of "making it."

BOOMTOWN IN BLOOMINGTON?

Bloomington has always had music, with roots in jazz and blues ruling the '70s and slick R&B acts influenced by Prince and the Time dominating the '80s. And the Little Nashville Open in nearby Nashville, Ind., has, for years, booked national country artists, such as George Jones and Johnny Cash. But even with all the musical activity around nowadays, the town is more known for IU basketball than Little 100-mile race.

On one hand, there are so many bands happening that "the Bloomington scene really seems near an apex," says WIUS' Price. "You can see everything from Vida to surf rockers Frankie Camaro & Dragstrip—those guys could play at 2 a.m., and there'd still be people lining up to dance."

The city's diversity could be a hindrance, at least in terms of national attention. "It's nice to have such a wide range of styles here, but that can be a drawback," says Donohue, who has been on the scene since 1978 as the former manager of CD Exchange before opening (Continued on next page)

he decided to sign the Why Store "on the spot as a national first for two reasons. It was obvious that the band wrote good songs and that Chris Shaffer has star power."

Despite those qualities, Jacobs and MCA executive Al Abbey-Konowitz agree that patience is a virtue when trying to break a band beyond regional prominence. "So often, bands that are really good at playing live tour in clubs every night for people who know and love them are uncomfortable opening up for somebody," Konowitz says.

"Playing for 45 minutes in front of an audience that doesn't know the songs and doesn't respond to the usual triggers can turn an awesome live set into just an OK live act," Konowitz continues. "The experience can be daunting for the band and the audience."

Konowitz says MCA plans to service "Lack Of Water" to rock and roll clubs. The label is also planning Smith play a lot of acoustic sets at in-stores and on radio morning shows, gradually taking them beyond the Midwest to the coasts in the summer.

Every other day, the guys in the band to the labels and supporters at retail and retail, agree that the perfect fit for the Why Store would be to find a slot in this summer's H.O.R.D.E. type holiday, laid-back style of typical H.O.R.D.E. groups would be the ideal complement to the Why Store sound, and the tour's audience is tailor-made for the band. But grounded in its Emeronian ways, the band itself is patient and isn't pinning its hopes on anything.

"But I joined a rock band to get away from things like cell phones and papers," Shaffer says. "But now, we have all those things, and we have a major label behind us. We're excited, even if the major-label thing didn't work out, we would just keep on doing what we've been doing, writing songs and making friends town to town, and we'd be just fine."

BREAKING AWAY: MYSTERIES OF LIFE, VIDA, EL NINO, SALAAM BLOSSOM IN BLOOMINGTON

(Continued from preceding page)

ing his own shop. "All the variety doesn't lend the town a marketable personality, and I don't know if the community could focus on one band or one kind of band and give the sort of support it would need to go far beyond the town."

Another obstacle to developing more local artists is the policy of some area clubs to cover local acts. The prime architect of the cover-band scene in Bloomington is Entertainment One, an Indianapolis-based company that owns the Bluebird and Vague in Bloomington and the Blue and Vague in Indianapolis. Second Story is Bloomington's all-original rock club, and the Wild Beet is a key outlet for original folk acts. The Bluebird books cover bands at the time and regional mainstream acts. The first two bars are mostly dance, booking a national touring act, such as DJ Amrit or Michelle Shocked, about a month.

Williams characterizes Entertainment One—his competition for hot acts—as "hardcore capitalists who have no commitment to music whatsoever. They're like the owners of the 'Reds' in Indiana." Or, as Smith and Love put it, "Entertainment One, people nothing."

For Entertainment One staff, general entertainment manager Craig Campbell says that competing against this evil empire. "We don't control anyone's tastes—we go by people's tastes."

"For our clubs in Bloomington or in Indy, it's just whatever works," says Smith or original music, "Campbell continues. "It's all market-driven and very competitive, and once any band gets popular with the fraternity system, we try to book it. But to tell you the truth, in the past five years, the trend has been toward original music."

SMALL-TOWN VIRTUES

Cast over the Bloomington scene is Melencamp's shadow, touching more conversations than he would probably ever imagine. As the town's most successful musician and one of the most visible, he is a mythical figure. He played at Mars when it was Jake's, although he and his band always focused on making records, rather than working any club circuit. Having grown up with Melencamp's stadium, most young musicians and others in the scene are proud of him—of the craftsmanship in his music as well as his resolute affection for Bloomington.

Nevertheless, some Bloomington musicians question Melencamp's exclusiveness, compared with the high-profile hometown involvement of E.M.M. Michael Stipe in Athens or the frequent onstage demonstrations of ex-pat perk by Bruce Springsteen in Asbury Park.

Melencamp, who recently donated millions of dollars to build a new IU sports arena, says that to expect him to take up with local bands, as Stipe does, is "not an onstage in the arena. Bruce Steppen, it is to have no idea of who he is. 'I give where I want to go, and I do what I want to do,' he says.

"I don't have a need for people to see me, and getting onstage with people or them with me is weird and unnatural," Melencamp continues. "And I've produced other people's records and tried to help them directly in the past. But it's always been painful. There's more to life than music, and people certainly don't need me [in order] to do good work."

By his recordings with Melencamp and crew members in his two bands and on his solo and videos, Melencamp has contributed greatly to the wellbeing of Bloomington's musician community.

"All my band members are local music-

clans," Melencamp says, "and most of the time, when we needed an instrument on an album that we couldn't play, we'd go to Bloomington musicians or IU students or looking up people in Nashville [Ind.] or in Indianapolis."

Melencamp discovered Germano



playing violin in Nashville and found Crystal Tateholm singing in a Bloomington bar; both now have careers of their own. Other Indiana singers who have worked with Melencamp include Sarah Flint on "R.O.C.K. In The U.S.A.," Georgia Jones on "Big Daddy Of Them All," and Carroll Sue Hill on "Crumbly." Melencamp also sang on the album "The Uh-Huh" tour, before going on the road with Tom Petty. Local violinists Susan Vozel and Miriam Sturm have recorded and toured with the Melencamp band, and Sturm is set to accompany the group on its upcoming trip to Hong Kong.

'LIVE FROM BLOOMINGTON': TEAMING UP FOR A CAUSE

(Continued from page 1)

Under the auspices of Indiana University's Memorial Union Board, "Live From Bloomington" has helped raise nearly 125,000 pounds of food and \$80,000 for the food bank over the past two years.

All profits from "Live From Bloomington," after the cost of producing the CD and concerts, go to the food bank, a collection point for more than 100 community-based organizations across six Indiana counties.

Held on a rainy March 28, this year's event brought in nearly 4,000 pounds of food and more than \$4,000, according to "Live From Bloomington" album producer Brandon O'Leary, who adds that the limited edition of 1,000 CDs represents another \$5,000 for the charity.

"Live From Bloomington" is truly a great thing for us," says Amy Robinson, director of the food bank. "It's really the only benefit project we have."

Of course, "Live From Bloomington" benefits not only the food bank but local musicians eager for exposure and an audience that gets to squeeze in a week's worth of music in one night. This year's event included 14 bands playing at five clubs within walking distance of each other in downtown Bloomington. The cover charge for access to all the clubs was \$4 or \$2 and two cans of food.

The club night's shows featured Merle Puzle, Faber, and Strawn, mostly playing at Second Story; Michael White, Olenka, and Salaam at the Wild Beet; Bananafish, House Marys, and Stranded at The Drive-In at the Bluebird; Junk, Fambosy, and Flatatus at Mars; and Mesh and Skamizaki at the all-gens John Waldron Arter Center.

The event kicked off at the Wild Beet with a release party for "Live From Bloomington '96" CD, which was sold for \$5 at the clubs the night of the event. Carried by local music stores and sold at the IU bookstore, Karma Records, the new "Live

From Bloomington" disc costs \$10 at retail.

Highlights on "Live From Bloomington '96" include the best pop gem "Golden Cabbages" by Fabric, as well as "The Check" by Strawn and Al The Drive-In, "Kum Togetha" by Junk, and an alternate version of "Funky Kamik" by Salaam (see story, page 1).

The 11-track CD also features performances from Flatatus, Monkey and John Melencamp, including a bit of the region," says WTTS PD Rich Anton. The signal also carries into northern Kentucky, eastern Illinois, and western Indiana.

During the "Live From Bloomington" club nights, Anton provides location updates on the air. Afterward, the station spotlights cuts from "Live From Bloomington" on the "Hawaii Daily Thrax," a regular feature for local unsigned acts. Various tracks from the "Live From Bloomington" discs also find space on WTTS' special alternate and acoustic shows.

"Better Road," a track from 1993's "Live From Bloomington" album by former John Melencamp band guitar Larry Crano, was a hit on classic rock WFQJ Indianapolis.

"There's a legacy of great music with 'Live From Bloomington,'" Anton says. "But the real appeal of the CD is that it's a charitable event every year it takes on a different character."

According to "Live From Bloomington" producer Brad O'Leary, Smilgits, this year's CD is one of the best so far because it demonstrates the local music scene's growth in breadth and quality.

"We'll have live concerts directed by Megan Dillon again." The CD reflects the way you can just stumble over a great new band here in someones' basement."

O'Leary's junior marketing major at IU and one of the founders of the Bloomington Musicians' Cooperative and local Inroads Music Showcase, he'll be producing this year's "Live From Bloomington" in his former position as concerts director. He says the process of producing the event and the CD was most efficient every year.

"I'd like to produce this year as we was our most efficient yet," O'Leary says. "We've learned our way around some of the costs, and that has helped us to get together a better package."

Aside from a more diverse array of

demos with Paul Mahern, I fell in love with the place."

Touring with Mysteries of Life as a keyboard player, Fox recently finished recording a debut album with Mahern at Echo Park. She has a deal with BMG Music Publishing and is negotiating with labels. "People allow themselves to be taken over by the music," she says. "It's a very creative, nar-

ture atmosphere."

"I'm going to be here as she follows her very personal music, Germano rarely concertizes in Bloomington because "a lot of people around here still expect me to be John Melencamp's fiddle player," she says. But as with Fox, Germano loves living in Bloomington for the conducive working environment and its host of musical confidants.

"I'm going to benefit of Bloomington, according to Germano, is WFHB. The station is all volunteers, and there aren't any formats," she says. "So you can hear everything from Frank Black to some Hungarian band." WFHB shows you what music is out there in the world, and yet it's totally part of the

community. It's my closest connection to local music, really."

A huge fan of El Nino, Vida, Salaam, and Mysteries of Life, Germano says, "I'm so into these people, I started out with John before doing my thing, but they all started on their own and are building a following on their own."

A Bloomington native but a veteran of the booming '90s Boston scene in his college years with Blake Babies and the Lemonheads, Strohm has been a font of wisdom on the why and what forces of rock'n'roll for local musicians a few years and a few bands behind him. And although he just moved to Minneapolis to be with his girlfriend, Strohm says he would probably be getting a good bit of time back in Bloomington as he tries to maintain Velo-Deluxe and Hello Strangers.

Strohm says that Bloomington is "way more happening than it's ever been," and he thinks he knows one reason why this might continue. "Kids who start bands now are far more savvy than we were. They know what the marketplace goals are higher, and they have more perspective about recording contracts and publishing deals. And with the spread of the Internet, it's a real business [knowledge] around the country, since like Bloomington's scene, other areas like Bloomington are becoming more and more proficient producers."

"Live From Bloomington" has benefited from a more sophisticated design for the album cover and program logo. With his eye-catching and the spirit of the album, Strohm's former partner in the CD design, Eric Weinert, theme for the first time in recent years.

In the beginning days of "Live From Bloomington," says O'Leary, the album was the only way most local bands could hope to appear on a CD, which made the project particularly popular. But as the cost of recording and producing a CD has decreased, "bands' interest in submitting for a slot on the disc has relaxed a bit," O'Leary says.

Wayne Jackson, assistant professor-manager of audio operations at IU's School of Music, has been involved with "Live From Bloomington" since the early years and has seen the recording aspects of the program evolve. He says that while in the past most of the recording was done in the school's multitrack studios, 70% of the tracks in the new album "Live From Bloomington" were recorded from outside sources, reflecting increased local access to professional recording technology. Still, the final product is assembled at the school's IU recording studios.

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Entertainment

Hot 100 Airplay™

Compiled from a national sample of active listening spots by Broadcast Data Systems' Radio Track service. 13 stations in selected markets monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, as reported by cross-referencing active times of airplay with Arbitron station data. This chart is based on the Hot 100 Singles chart.

WEEKS ON CHART	LAST WEEK	TITLE ARTIST (LABEL/DISTRIBUTOR LABEL)	WEEKS ON CHART	LAST WEEK	TITLE ARTIST (LABEL/DISTRIBUTOR LABEL)
1	1	9	1	1	★ ★ ★ NO. 1 ★ ★ ★ ALWAYS BE MY BABY MARSHAY AUBREY (COLUMBIA)
2	2	13	2	13	IRONIC CORINNE BAILEY RAE (COLUMBIA)
3	20	18	3	20	NOBODY KNOWS THE TRICKS I'VE LEARNED (CAPRICORN)
4	5	23	4	5	MISSISSIPPI BILLIE JOEL (RCA/CAPRICORN)
5	9	3	5	9	KILLING ME SOFTLY POLO GREEN (COLUMBIA)
6	14	10	6	14	YOU KNOW I'VE COME TO LIVE (JIVE)
7	15	5	7	15	CLOSER TO FREE CANTOR (EASTWEST)
8	9	18	8	9	100 MILLIS (W/ MY BROTHER BROTHER) MARKEN (JIVE)
9	11	22	9	11	GETTIN' UP IN MY ROOM WARRIOR (JIVE)
10	11	24	10	11	BRAND NEW MUSIC MERCANT (EASTWEST)
11	12	4	11	12	OLD MAN IN NEWEN I GOT TO REVENGE MORGAN KEVIN HOWARD (JIVE)
12	14	4	12	14	BIG MAMA KESHA (DUNN/REPUBLIC)
13	15	8	13	15	51% ME (THE REASONS) TINA TURNER (A&M)
14	15	25	14	15	THE WORLD OF COLLEEN BAIER (A&M)
15	20	3	15	20	ONE SWEET DAY THE NOTORIOUS B.I.G. & MEN (COLUMBIA)
16	18	1	16	18	1, 2, 3... I SUMMIT! NEW! 1 LIZ MINNELLI (A&M)
17	18	1979	17	18	1979 SANDRA PULPINE (JIVE)
18	19	15	18	19	LOVE LEVEL LAWRENCE (JIVE)
19	20	9	19	20	WHY DOESN'T IT COME ALONG (JIVE)
20	26	9	20	26	INSIDENTIVE THE TROUBLEMAKERS (JIVE)
21	26	9	21	26	INSIDENTIVE THE TROUBLEMAKERS (JIVE)
22	11	21	22	11	TIME AND A HALF (EASTWEST)
23	14	1	23	14	1 HONK TO GO! COME SHEEP (EASTWEST)
24	1	21	24	1	I WANT TO TAKE YOU TRAVELER (JIVE)
25	11	21	25	11	21 THE TRAVELER (JIVE)
26	1	22	26	1	SALVATION THE TRAVELERS (JIVE)
27	11	21	27	11	21 THE TRAVELERS (JIVE)
28	11	21	28	11	21 THE TRAVELERS (JIVE)
29	11	21	29	11	21 THE TRAVELERS (JIVE)
30	11	21	30	11	21 THE TRAVELERS (JIVE)
31	11	21	31	11	21 THE TRAVELERS (JIVE)
32	11	21	32	11	21 THE TRAVELERS (JIVE)
33	11	21	33	11	21 THE TRAVELERS (JIVE)
34	11	21	34	11	21 THE TRAVELERS (JIVE)
35	11	21	35	11	21 THE TRAVELERS (JIVE)
36	11	21	36	11	21 THE TRAVELERS (JIVE)
37	11	21	37	11	21 THE TRAVELERS (JIVE)
38	11	21	38	11	21 THE TRAVELERS (JIVE)
39	11	21	39	11	21 THE TRAVELERS (JIVE)
40	11	21	40	11	21 THE TRAVELERS (JIVE)

WEEKS ON CHART	LAST WEEK	TITLE ARTIST (LABEL/DISTRIBUTOR LABEL)	WEEKS ON CHART	LAST WEEK	TITLE ARTIST (LABEL/DISTRIBUTOR LABEL)
1	1	2	1	1	BREAKFAST AT TIFFANY'S NATALIA DRONKO (JIVE)
2	10	4	2	10	ERIKSON KUNST (JIVE)
3	10	4	3	10	ERIKSON KUNST (JIVE)
4	2	8	4	2	KISS FROM A ROSE SILVER MAIDEN (JIVE)
5	1	2	5	1	2 SILVER MAIDEN (JIVE)
6	5	15	6	5	15 SILVER MAIDEN (JIVE)
7	4	14	7	4	14 SILVER MAIDEN (JIVE)
8	14	1	8	14	1 SILVER MAIDEN (JIVE)
9	14	1	9	14	1 SILVER MAIDEN (JIVE)
10	14	1	10	14	1 SILVER MAIDEN (JIVE)
11	14	1	11	14	1 SILVER MAIDEN (JIVE)
12	14	1	12	14	1 SILVER MAIDEN (JIVE)
13	14	1	13	14	1 SILVER MAIDEN (JIVE)
14	14	1	14	14	1 SILVER MAIDEN (JIVE)
15	14	1	15	14	1 SILVER MAIDEN (JIVE)
16	14	1	16	14	1 SILVER MAIDEN (JIVE)
17	14	1	17	14	1 SILVER MAIDEN (JIVE)
18	14	1	18	14	1 SILVER MAIDEN (JIVE)
19	14	1	19	14	1 SILVER MAIDEN (JIVE)
20	14	1	20	14	1 SILVER MAIDEN (JIVE)
21	14	1	21	14	1 SILVER MAIDEN (JIVE)
22	14	1	22	14	1 SILVER MAIDEN (JIVE)
23	14	1	23	14	1 SILVER MAIDEN (JIVE)
24	14	1	24	14	1 SILVER MAIDEN (JIVE)
25	14	1	25	14	1 SILVER MAIDEN (JIVE)
26	14	1	26	14	1 SILVER MAIDEN (JIVE)
27	14	1	27	14	1 SILVER MAIDEN (JIVE)
28	14	1	28	14	1 SILVER MAIDEN (JIVE)
29	14	1	29	14	1 SILVER MAIDEN (JIVE)
30	14	1	30	14	1 SILVER MAIDEN (JIVE)
31	14	1	31	14	1 SILVER MAIDEN (JIVE)
32	14	1	32	14	1 SILVER MAIDEN (JIVE)
33	14	1	33	14	1 SILVER MAIDEN (JIVE)
34	14	1	34	14	1 SILVER MAIDEN (JIVE)
35	14	1	35	14	1 SILVER MAIDEN (JIVE)
36	14	1	36	14	1 SILVER MAIDEN (JIVE)

TITLE ARTIST (LABEL/DISTRIBUTOR LABEL)	TITLE ARTIST (LABEL/DISTRIBUTOR LABEL)	TITLE ARTIST (LABEL/DISTRIBUTOR LABEL)	TITLE ARTIST (LABEL/DISTRIBUTOR LABEL)	TITLE ARTIST (LABEL/DISTRIBUTOR LABEL)	TITLE ARTIST (LABEL/DISTRIBUTOR LABEL)
1	2	3	4	5	6
7	8	9	10	11	12
13	14	15	16	17	18
19	20	21	22	23	24
25	26	27	28	29	30
31	32	33	34	35	36
37	38	39	40	41	42
43	44	45	46	47	48
49	50	51	52	53	54
55	56	57	58	59	60
61	62	63	64	65	66
67	68	69	70	71	72
73	74	75	76	77	78
79	80	81	82	83	84
85	86	87	88	89	90
91	92	93	94	95	96
97	98	99	100		

Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) scanned retail stores and rack outlets which report number of units sold to Billboard. This chart is based on the Hot 100 Singles chart.

WEEKS ON CHART	LAST WEEK	TITLE ARTIST (LABEL/DISTRIBUTOR LABEL)	WEEKS ON CHART	LAST WEEK	TITLE ARTIST (LABEL/DISTRIBUTOR LABEL)
1	1	9	1	1	★ ★ ★ NO. 1 ★ ★ ★ ALWAYS BE MY BABY MARSHAY AUBREY (COLUMBIA)
2	1	2	2	1	9 TOTAL SALES (COLUMBIA)
3	2	13	3	2	10 NO ONE ELSE BOBBER MOORE (A&M)
4	3	9	4	3	16 FEELS SO GOOD (JIVE)
5	4	10	5	4	15 FEELS SO GOOD (JIVE)
6	5	1	6	5	12 I LIKE TO LIVE LIKE YOU (JIVE)
7	6	2	7	6	14 LIVE & LET DIE (JIVE)
8	7	3	8	7	4 SLOW JAYS SON OF DUST (REPUBLIC)
9	8	4	9	8	15 NOO-HAWKIN' REVEREND BIRD BUSTA RHYMES (EASTWEST)
10	9	5	10	9	19 YOU'RE WALKIN'... LIKE THIS ICE CUBE & JAY (JIVE)
11	10	6	11	10	16 LUCKY LOVE ICE CUBE & JAY (JIVE)
12	11	7	12	11	17 KISSIN' YOU THE NEW POWER GENERATION
13	12	8	13	12	11 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
14	13	13	14	13	21 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
15	14	11	15	14	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
16	15	12	16	15	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
17	16	13	17	16	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
18	17	14	18	17	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
19	18	15	19	18	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
20	19	16	20	19	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
21	20	17	21	20	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
22	21	18	22	21	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
23	22	19	23	22	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
24	23	20	24	23	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
25	24	21	25	24	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
26	25	22	26	25	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
27	26	23	27	26	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
28	27	24	28	27	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
29	28	25	29	28	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
30	29	26	30	29	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)

WEEKS ON CHART	LAST WEEK	TITLE ARTIST (LABEL/DISTRIBUTOR LABEL)	WEEKS ON CHART	LAST WEEK	TITLE ARTIST (LABEL/DISTRIBUTOR LABEL)
31	30	27	31	30	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
32	31	28	32	31	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
33	32	29	33	32	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
34	33	30	34	33	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
35	34	31	35	34	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
36	35	32	36	35	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
37	36	33	37	36	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
38	37	34	38	37	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
39	38	35	39	38	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
40	39	36	40	39	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
41	40	37	41	40	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
42	41	38	42	41	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
43	42	39	43	42	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
44	43	40	44	43	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
45	44	41	45	44	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
46	45	42	46	45	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
47	46	43	47	46	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
48	47	44	48	47	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
49	48	45	49	48	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
50	49	46	50	49	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
51	50	47	51	50	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
52	51	48	52	51	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
53	52	49	53	52	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
54	53	50	54	53	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
55	54	51	55	54	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
56	55	52	56	55	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
57	56	53	57	56	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
58	57	54	58	57	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
59	58	55	59	58	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
60	59	56	60	59	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
61	60	57	61	60	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
62	61	58	62	61	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
63	62	59	63	62	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
64	63	60	64	63	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
65	64	61	65	64	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
66	65	62	66	65	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
67	66	63	67	66	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
68	67	64	68	67	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
69	68	65	69	68	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
70	69	66	70	69	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
71	70	67	71	70	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
72	71	68	72	71	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
73	72	69	73	72	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
74	73	70	74	73	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
75	74	71	75	74	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
76	75	72	76	75	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
77	76	73	77	76	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
78	77	74	78	77	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
79	78	75	79	78	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)
80	79	76	80	79	18 AMY POOLER KISSIN' YOU (NEW POWER GENERATION)

Billboard HOT 100 SINGLES

FOR WEEK ENDING MAY 4, 1996

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan™

WEEK	LAST WEEK	WEEKS ON CHART	TITLE PRODUCER (SONWRITER)	ARTIST LABEL (NUMBER/ARTIST/STYLE)	PEAK POSITION
1	2	2	5 ALWAYS BE MY BABY M. CARYL / DUANE M. CARYL / BIRN / BIRN **** No. 1 ***** 1 week in No. 1	♦ MARINHA CARYL (C) (S) BMG JIVE (M) (C) COLSON 7026	1
2	2	9	21 YOU LOVED ME FROM "UP CLOSE & PERSONAL" ROBYN ♦ THE TONY RIKI PROJECT (C) (S) JIVE 559 3628	1	2
3	3	3	7 BODY KNOWS N. JAY / JAY-Z / JAY-Z ♦ ALANIS MORISSETTE (C) (S) (M) WEA 641 4007	1	2
4	4	4	13 IRONIC T. M. GARDNER / KIMBERLY J. GARDNER ♦ ALANIS MORISSETTE (C) (S) (M) WEA 641 4007	1	2
5	5	2	1 I FEEL GOOD (LUMP SUM NEW) J. P. J. / J. P. J. / J. P. J. ♦ COOLIO (C) (S) (M) JIVE 559 3628	1	2
6	7	9	3 YOU'RE THE ONE K. GARDNER / A. J. J. / A. J. J. / A. J. J. ♦ S.W.I. (C) (S) (M) WEA 641 4007	1	2
7	6	10	10 DOWN LOW (NOBODY HAS TO KNOW) R. KELLY FEAT. RONALD ISLEY ♦ R. KELLY FEAT. RONALD ISLEY (C) (S) (M) WEA 641 4007	1	2
8	9	10	7 COUNT ON ME FROM "WAITING TO EXHALE" B. BRADY / WHITNEY HOUSTON & CEE WILMS ♦ WHITNEY HOUSTON & CEE WILMS (C) (S) (M) WEA 641 4007	1	2
9	8	9	4 WHO-HA! GOT YOU ALL IN CHECK-EVERYTHING REMAINS RAW R. KELLY FEAT. RONALD ISLEY ♦ R. KELLY FEAT. RONALD ISLEY (C) (S) (M) WEA 641 4007	1	2
10	11	13	13 FOLLOW YOU DOWN TILL I HEAR IT FROM YOU G. BROWN ♦ G. BROWN (C) (S) (M) WEA 641 4007	1	2
11	10	7	3 SITTING UP IN MY ROOM FROM "WAITING TO EXHALE" B. BRADY / BRADY ♦ BRADY (C) (S) (M) WEA 641 4007	1	2
12	12	12	9 DOIN IT D. COLLETT / D. COLLETT ♦ D. COLLETT (C) (S) (M) WEA 641 4007	1	2
13	13	19	5 MISSING J. J. / J. J. ♦ EVERYTHING BUT THE SHEET (C) (S) (M) WEA 641 4007	1	2
14	22	33	5 GIVE ME ONE REASON TRACY CHAPMAN ♦ TRACY CHAPMAN (C) (S) (M) WEA 641 4007	1	2
15	14	13	11 ALL THE THINGS (YOUR MAN WON'T DO) FROM "DON'T BE A MENACE..." J. J. / J. J. ♦ J. J. (C) (S) (M) WEA 641 4007	1	2
16	15	14	3 CLOSER TO FREE (FROM "PARTY OF FIVE") B. BODEN ♦ B. BODEN (C) (S) (M) WEA 641 4007	1	2
17	15	21	9 WHO DO I LOVE D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
18	15	15	10 LADY D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
19	26	33	5 INSENSITIVE CHERRY P ♦ J. J. (C) (S) (M) WEA 641 4007	1	2
20	16	11	15 DON'T CRY FROM "WAITING TO EXHALE" B. BRADY ♦ B. BRADY (C) (S) (M) WEA 641 4007	1	2
21	17	18	13 1979 D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
22	28	1	2 OLD MAN & ME (WHEN I GO TO HEAVEN) D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
23	25	30	2 JUST A GUY M. WILDER / M. WILDER ♦ M. WILDER (C) (S) (M) WEA 641 4007	1	2
24	24	29	10 SEX LOCK M. WILDER / M. WILDER ♦ M. WILDER (C) (S) (M) WEA 641 4007	1	2
25	18	17	23 ONE SWEET DAY D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
26	21	20	26 BE MY LOVER D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
27	23	22	22 WONDER D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
28	35	48	8 KEEP UP ON FROM "SUNSET PARK" J. J. / J. J. ♦ J. J. (C) (S) (M) WEA 641 4007	1	2
29	29	27	30 NAME G. BROWN ♦ G. BROWN (C) (S) (M) WEA 641 4007	1	2
*** GREATEST GAINER/AIRPLAY ***					
30	33	44	6 SWEET DREAMS C. PRODUCTIONS / C. PRODUCTIONS ♦ LA BOUTCHE (C) (S) (M) WEA 641 4007	1	2
31	27	25	25 THE WORLD I KNOW D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
32	31	26	12 I WANT TO COME OVER M. WILDER / M. WILDER ♦ M. WILDER (C) (S) (M) WEA 641 4007	1	2
33	34	36	7 RENEE (FROM "DON'T BE A MENACE...") D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
34	36	24	1 I WILL SURVIVE M. WILDER / M. WILDER ♦ M. WILDER (C) (S) (M) WEA 641 4007	1	2
35	30	23	31 ANYTHING... D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
36	32	34	5 IN THE MEANTIME D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
37	38	49	12 A THIN LINE BETWEEN LOVE & HATE (FROM "A THIN LINE...") D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
38	50	52	3 CHAIN... D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
39	49	51	4 DON'T WANNA LOVE D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
40	39	39	31 HOOK D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
41	41	40	32 DON'T CRY D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
42	37	27	4 OF DEATH... D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
43	51	52	6 MACHINEHEAD D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
44	44	43	26 TIME D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
45	40	32	15 WONDERWALL... D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
*** Hot Shot Debut ***					
46	NEW	1	1 THE EARTH, THE SUN, THE RAIN M. WILDER / M. WILDER ♦ M. WILDER (C) (S) (M) WEA 641 4007	1	2
47	47	37	6 GET MONEY D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
48	42	85	35 FEELS SO GOOD (SHOW ME YOUR LOVE) D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
49	43	31	1 LUCKY LOVE D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
50	43	58	13 GANGSTA'S PARADISE (FROM "DANGEROUS MINDS") L. V. / L. V. ♦ L. V. (C) (S) (M) WEA 641 4007	1	2
51	52	42	15 FUG-LE! D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
52	58	7	8 RELEASE ME D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
53	58	5	4 AMISH PARADISE D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
54	68	31	2 PEACHES D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
55	58	59	1 ONLY HAPPY WHEN IT RAINS D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
56	57	54	3 CAN'T HANGUO YOU WANT TO D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
57	NEW	1	4 PLEASE DON'T GO D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
58	66	3	1 READY D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
59	66	1	1 KISSIN' YOU D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
60	66	71	3 C'MON N' RIDE IT (THE TRAIN) D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
*** GREATEST GAINER/SALES ***					
61	71	2	2 STRES DELINQUENT D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
62	65	69	7 CAN'T GET YOU OFF MY MIND D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
63	63	63	5 AIN'T NO NIGGADEAD PRESIDENTS D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
64	64	64	6 SOUL FRODO D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
65	54	55	16 CUMBERSOME D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
66	56	16	15 GIVE ME A MINUTE D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
67	80	2	2 SCARRED D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
68	69	4	1 AIN'T NOBODY KISSING YOU D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
69	62	64	6 INHANCE BROU D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
70	73	83	5 COUNTING BLUE CARDS D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
71	71	88	15 YOUR LOVING ARMS D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
72	67	67	5 SHADOWBOXIN' D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
73	62	2	2 LIVE AND DIE FOR HIP HOP D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
74	75	75	7 ESA NINA LINDA D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
75	77	73	3 EVER SINCE YOU WENT AWAY D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
76	78	72	3 SLOW JAMS D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
77	77	2	2 FEEL THE WAVE D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
78	79	76	7 HAVE I NEVER D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
79	87	91	3 LOVE DON'T LIVE HERE ANYMORE D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
80	72	68	11 JESUS TO A CHILD D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
81	81	74	1 TAKE A LOOK D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
82	83	81	20 I GOT IRLONG ROAD D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
83	61	62	10 ONLY LOVE (THE BALLAD OF SLEEPING BEY) D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
84	84	99	10 AIN'T NO PLAYA D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
85	85	90	8 GIVE ME A REASON D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
86	78	65	12 STAY WASTIN' MY TIME FROM "DON'T BE A MENACE..." D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
87	89	84	15 KATIE LAVE D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
88	70	60	7 REAL LOVE D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
89	96	2	2 MR. MARSH... D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
90	90	50	1 MR. ICE CREAM MAN D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
91	NEW	1	1 DON'T RUSH D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
92	92	2	2 NO MORE GAMES D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
93	NEW	1	1 SCARY KISSES D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
94	NEW	1	1 THE WORLD IS A GHETTO D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
95	91	92	8 HIGH AND DRY D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
96	NEW	1	1 I DON'T WANNA BE ALONE D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
97	95	96	6 STAY D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
98	54	100	8 GUILTY TO HEAVEN D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
99	58	55	5 ENVY-FREE D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2
100	38	79	16 WHERE DO YOU WANT ME TO PUT IT D. CAMPBELL / D. CAMPBELL ♦ D. CAMPBELL (C) (S) (M) WEA 641 4007	1	2

Ⓢ Only weeks with the greatest airplay and sales gain. Greatest Gainer/SALES and Greatest Gainer/AIRPLAY are awarded, respectively, to the target artist and single showing the largest sales and airplay increases among singles below the top 20. *Nominally available; †releasing in May; ♪ Airplay (RTHM) certification for sales of 500,000 units; ‡RTHM certification for sales of 1 million units; ★certification for sales of 2 million units; ♦certification for sales of 3 million units; ♠certification for sales of 4 million units; ♢certification for sales of 5 million units; ♣certification for sales of 6 million units; ♤certification for sales of 7 million units; ♥certification for sales of 8 million units; ♦certification for sales of 9 million units; ♧certification for sales of 10 million units; ♨certification for sales of 11 million units; ♩certification for sales of 12 million units; ♪certification for sales of 13 million units; ♫certification for sales of 14 million units; ♬certification for sales of 15 million units; ♭certification for sales of 16 million units; ♭certification for sales of 17 million units; ♭certification for sales of 18 million units; ♭certification for sales of 19 million units; ♭certification for sales of 20 million units.

100 SINGLES SPOTLIGHT



by Jerry McKenna

THREE FOR THREE: Following in the footsteps of "Fantasy" and "One Sweet Day," Mariah Carey's "Always Be My Baby" (Columbia) becomes the third single from her multipatinum album "Daydream" to occupy the No. 1 spot on the Hot 100. It also moves into the top position on the Hot 100 Singles chart, outlasting last week's No. 1 single, Celine Dion's "Because You Loved Me" (550 music), by more than 6,000 units. Since "Because" remains No. 1 on the Hot 100 Airplay chart, there is a narrow margin between the two in overall chart points. If this gap doesn't narrow, there is an outside shot that "Because You Loved Me" could recapture the No. 1 spot next week.

NEXT IN LINE: The only single in the top 10 to post a significant increase in chart points is No. 6, SWV's "You're the One" (RCA). It is the biggest sales gain and second-biggest overall gain on the chart, picking up more than 80% of its points from sales. In terms of airplay "You're the One" is No. 1 at top 40/rhythmic-crossover outlets WQHT (Hot 97) New York and WHHH Indianapolis. Expect continued airplay growth now that RCA has shipped a new mix to top 40/mainstream radio stations. If sales remain constant, and airplay picks up on the mainstream side, "You're the One" could challenge "Always Be My Baby" for the No. 1 spot in the weeks ahead. Ironically, "Always Be My Baby" for the No. 1 spot in the weeks ahead. Ironically, "Always Be My Baby" for the No. 1 spot in the weeks ahead. Ironically, "Always Be My Baby" for the No. 1 spot in the weeks ahead. Ironically, "Always Be My Baby" for the No. 1 spot in the weeks ahead.

FEMININE MYSTIQUE: All of this week's greatest point gainers are by female artists, with the biggest increase going to Tracy Chapman's "Give Me One Reason" (Elektra/VEG). It climbs 22-14 on the Hot 100, with momentum from an 18-14 move in airplay and a 35-29 jump in sales. "Reason" is up five to more than 20 stations, including WMTX Tampa, Fla., where it is No. 1. This is Chapman's biggest hit since her debut release, "Fast Car" (Elektra), reached No. 6 in 1988. The third-biggest overall gain, behind Chapman and SWV, is Jan Arden, with "Innocent" (ADM). It jumps 26-19 in its 18th week on the chart and is already No. 1 at WJZZ Boston and WALK New York. "Innocent" is one of a handful of recent hits to break from the top 40 adult and contemporary formats; others are Sophie B. Hawkins' "As I Lay Me Down" (Columbia) and Martin Page's "In The House Of God" (Mercury). Rounding out the greatest gainers, at No. 28, is "Keep On, Keepin' On" by MC Lyte Featuring X-Clave (Flavor Unit/EastWest/VEG). More than 87% of its points are from sales, but "Keep On" is No. 5 at KBXX (the Box) Houston.

THE HOT SHOT DEBUT: At No. 46, is "The Earth, The Sun, The Rain" by Color Me Badd (Giant). It is the act's first chart appearance since 1994, when it reached No. 23 with "Choose (Giant)." Earth" debuts on the sales chart at No. 59 and moves 62-47 in airplay, with top 10 spins at seven monitored stations, including No. 3 at KZHT Salt Lake City. Also returning to the chart, at No. 88, is "Volez Of The Beehive," with "Sexy Kisses" (Discovery). It is the act's second chart appearance; it reached No. 74 in 1991 with "Monsters And Angels" (London). "Kisses," which is No. 7 at KLRZ New Orleans, is the first Hot 100 entry for Discovery Records.

MCA SCORES VICTORY IN U.K. CASE OVER RIGHTS TO CHESST MASTERS

Other EU states are expected to abide by the U.K. court's decision. Neither Charly Records Limited nor any of its associated companies were legally represented in court, although co-defendant Orbis Publishing was present. Charly Distribution, the successor to Charly Records Limited, had itself changed its name eight days before the hearing to Night and Day Distribution, and this company was also named as a co-defendant.

ated companies from making, selling, or distributing Chess product. At the hearing, Justice Jacob found MCA's chain of titles—which stems from MCA's 1966 purchase of Chess Hill—to be in good order. He found Charly's chain of title—stemming from a purported 1974 agreement between Marshall Sehorn and Sugar Hill owner Joseph Robinson—to be false. In addition, he also ruled in MCA's favor on a trademark dispute concerning the Chess logo.

Night and Day acting managing director Terry Connolly says the company will comply with the court's decision and is surrendering its supplies of Chess product to MCA's U.K. distributor, BMG. There will be no appeal of the decision, as the company is now in receivership.

The case was often seething in his comments about Charly and its tactics, claiming that it had obstructed attempts to find out whether the other Charly company was involved in infringement. In an unusual move, the judge stated that Charly had knowingly continued to infringe copyright even though courts in California

had established the invalidity of the Sehorn license on which Charly's chain of title rested. "Nobody faced with that judgment... is going to reasonably have thought that this was anything other than a bogus defense... designed to prevaricate while infringement occurred," the judge stated. He also reportedly concluded that as Charly had distributed Chess material, "it follows as night follows day that they had been infringing copyright."

Orbis Publishing, which produces the "You're the One" rights fell on three counts, said the judge. First, there were no less than four schedules in existence for the catalog, including some records that were made after the 1970 deadline, second, there was no evidence that there was any use made of the license granted until long after the 1976 date, and that it was "commercially inconvertible" the rights to the vast Chess catalog were not being exploited once an license was granted; and third, Joseph Robinson was not the licensee owner at the time of such could not have granted rights.

MCA was baulking its claim to title on a 1976 deal between Platinum Records, then the owner of the Chess catalog, and Phonogram. Charly's lawyer, in this deal, saying it was not an assignment of rights. Justice Jacob dismissed the argument as "manifest nonsense."

The action was a test case brought by MCA Records Inc. and U.K. company Mercury Records Limited against Charly Records Limited in 1988. The test involved just 20 out of some 25,000 Chess tracks in dispute. A separate case concerning the bulk of the catalog was stayed pending the decision. This will now proceed, and the judge ordered an interim injunction prohibiting Charly and its associ-

BROOKS & DUNN DOMINATE AT 31ST ACMs

By Michael Salomon. The Pioneer Award was bestowed on Merle Haggard, and comedian Jeff Foxworthy received an award for special achievement.

(Continued from page 3)

opped their second honor for top vocal group. The award for single of the year went to George Strait's MCA hit "Check You Or No," produced by Steve O'Urso, Nashville president Troy Brown.

The three-hour show, which was broadcast live to the East Coast on NBC, featured a bevy of live performances from such acts as McIntire, Tim McGraw, and Hill. Particularly notable was Garth Brooks' medley of the Tony Arata songs "The Dance," "Face To Face," and "The Change." Also impressive was Clint Black's solo acoustic rendering of "A Bad Goodbye" and the all-star performance of "Hope," a record that benefits the T.J. Martell Foundation.

Named song of the year was Tracy Byrd's "The Keeper Of The Stars," written by Wesley Lynter, Danny Majors, and Karen Staley, and published by BMI by New Haven Music, Murrach Music Corp., Songs of PolyGram International, Sixteen Stars Music, and Polygram.

The honors for video of the year went to Jeff Carson's "The Car," produced by Maureen Ryan and directed

MARKETS, MEDIA STRESSED AT WARNER MEET

(Continued from page 2)

Among the topics Lopez discussed were the implications of the CD format's full penetration in mature markets, piracy, consumer restraint, and parallel importation from territories where sales are strong. He also stressed the competitive threat from multinational companies emerging from the Asia-Pacific.

"The 3 Tenors In Concert 1994" (4.8 million), followed by Madonna's "Something To Remember" (4.2 million) and "Bedtime Stories" (3.9 million), Luis Miguel's "Segundo Romance" (3.5 million), R. E. M.'s "Monster" (3.7 million), Green Day's "Dookie" (3.6 million), Simply Red's "Life" (3.2 million), Mariya Takeuchi's "The Sensuous and Erotic Moments," Enya's "The Memory Of Trees" (3 million), and Laura Pausini's "Laura" (2.7 million).

At WMJ's last managing directors' conference in Montreux, Switzerland, in 1994, the company had stressed the role of artist development outside the U.S. as increasingly significant to the fortunes of its U.S. parent.

Miguel was represented four times in the top 40 of best-selling albums. (Continued on page 87)

In the past two years, WMJ's share of Warner Music Group's overall revenues rose from 52% to 57%. WMJ has opened companies in the Czech Republic, Poland, and Colombia, and has initiated plans for a presence in Indonesia.

Among the top 10 selling albums for WMJ between July 1994 and January 1996 came from outside English-speaking markets. Presented by Peter Ikin, WMJ's senior VP of international marketing and artist development, the list was topped by

the act's first chart appearance since 1994, when it reached No. 23 with "Choose (Giant)." Earth" debuts on the sales chart at No. 59 and moves 62-47 in airplay, with top 10 spins at seven monitored stations, including No. 3 at KZHT Salt Lake City. Also returning to the chart, at No. 88, is "Volez Of The Beehive," with "Sexy Kisses" (Discovery). It is the act's second chart appearance; it reached No. 74 in 1991 with "Monsters And Angels" (London). "Kisses," which is No. 7 at KLRZ New Orleans, is the first Hot 100 entry for Discovery Records.

BBB "HOT 100" SINGLES

WEEK	TITLE	ARTIST	WEEK	TITLE	ARTIST	
1	DIRTY	DIRTY (ABC/REPRISE/STREET LABEL)	14	ONE	SWV (RCA)	
2	ROCK BODY	ROCK BODY (SUNBELT/BLITZ RECORDS/CONTROL)	15	10	HYPOTHETIC THE MOON	CHUCK BERRY (GAS/FRANKIE BROS.)
3	HOP ON YA FACE	HOP ON YA FACE (REPRISE/REPRISE)	16	1	YOU DON'T HAVE TO WORRY	THE NOTORIOUS B.I.G. (A&M/ARISTA/INTERPOL)
4	HEARTBREAK COLLASION	HEARTBREAK COLLASION (REPRISE/REPRISE)	17	23	I DON'T WANT	JESSE PINKNEY (SILVERGLO)
5	SCANDALOUS	SCANDALOUS (GOLD COAST/IMP)	18	15	LET ME CLEAR MY THROAT	BOB DYLAN (COLUMBIA)
6	ILLUSIONS	ILLUSIONS (MCA/REPRISE/REPRISE)	19	22	NASTY DANCE	THE NOTORIOUS B.I.G. (A&M/ARISTA/INTERPOL)
7	FEEL GOOD	FEEL GOOD (SUNBELT/BLITZ RECORDS/CONTROL)	20	24	MULTIPLY THESE	SHOGUN (GAS/FRANKIE BROS.)
8	WHO YOU TREAT ME SO BAD	WHO YOU TREAT ME SO BAD (REPRISE/REPRISE)	21	1	HEADS OR TAILS	CALIFORNIA (GAS/FRANKIE BROS.)
9	LET'S LAJ TOGETHER	LET'S LAJ TOGETHER (REPRISE/REPRISE)	22	25	MAGNIFICA	MAGNIFICA (REPRISE/REPRISE)
10	IT'S BE ALLRIGHT	IT'S BE ALLRIGHT (SUNBELT/BLITZ RECORDS/CONTROL)	23	4	IF I GETTING USED TO YOU	BEVERLY SIBERS (CAPITOL)
11	YOU WANT ME LOVE	YOU WANT ME LOVE (SUNBELT/BLITZ RECORDS/CONTROL)	24	1	LETTER	MARTINA MCGRAW (REPRISE)
12	IF I'M NOT SUPPOSED TO LOVE YOU	IF I'M NOT SUPPOSED TO LOVE YOU (SUNBELT/BLITZ RECORDS/CONTROL)	25	1	DOES THE BLUE MOON EVER SHINE ON YOU	THE NOTORIOUS B.I.G. (A&M/ARISTA/INTERPOL)
13	THESE ARMS	THESE ARMS (SUNBELT/BLITZ RECORDS/CONTROL)				

Billboard - July 4, 1996

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
MAY 4, 1996



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	NEW	1	RAGE AGAINST THE MACHINE	*** NO. 1/HOT SHOT DEBUT ***	1
2	1	45	ALANIS MORISSETTE	JAGGED LITTLE PILL	1
3	2	10	FUGEES	THE SCORE	1
4	3	2	BELOIN	FALLING INTO YOU	1
5	NEW	1	CREEK & DUNN	BORDERLINE	1
6	4	5	STONE TEMPLE PILTS	SIXTEEN STONE	4
7	7	12	BUSH	SIXTEEN STONE	4
8	5	7	MARIAH CAREY	DAYDREAM	1
9	6	8	OASIS	WHAT'S THE STORY MORNING GLORY?	4
*** GREATEST GAINER ***					
10	18	21	TRACY CHAPMAN	NEW BEGINNING	10
11	10	24	COOLIO	GANGSTAS PARADISE	9
12	11	20	SOUNDTRACK	WAITING TO EXHALE	1
13	9	6	GETO BOYS	RESURRECTION	6
14	13	9	2PAC	ALL EYEZ ON ME	1
15	12	60	SHANIA TWAIN	THE WOMAN IN ME	5
16	14	16	WENDY	BAD HAWY	14
17	8	4	THE BEATLES	ANTHOLOGY 2	1
18	15	11	BUSTA RHYMES	THE COMING 6	6
19	17	15	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	6
20	19	20	HOOTIE & THE BLOWFISH	CRACK REAR VIEW	1
21	25	23	LE COOL J	CRACK REAR VIEW	1
22	32	14	SOUNDTRACK	A THIN LINE BETWEEN LOVE & HATE	22
23	23	19	STING	MERCURY FALLING	5
24	20	17	SMASHING PUMPKINS	MELLON COLIE AND THE INFINITE SAGNESS	1
25	21	18	JOAN OSBORNE	RELISH	9
26	NEW	1	MASTER P	ICE CREAM MAN	26
27	16	7	MC EHT FEATURING CMC	DEATH THREAT	16
28	26	25	R. KELLY	R. KELLY	1
29	28	33	LA BOUCHE	SWEET DREAMS	28
30	24	22	NO OUBT	TRAGIC KINGDOM	22
31	27	28	ALAN JACKSON	THE GREATEST HITS COLLECTION 5	1
32	30	35	NATALIE MERCHANT	TIGERLILY	13
33	NEW	1	LIONEL RICHIE	LOUDER THAN WORDS	33
34	29	24	GARTH BROOKS	FRESH HORSES 2	2
35	32	27	D'ANGELO	BROWN SUGAR	22
36	37	26	ENYA	THE MEMORY OF TREES	9
37	38	29	EVERCLEAN	SPARKLE AND FADE	25
38	35	14	THE TONY RICH PROJECT	WORDS	31
39	38	34	SEAL	SEAL	15
40	36	36	TLC	CRAZYEXCUSE	3
41	36	30	BLUES TRAVELER	FOUR	8
42	43	45	VARIOUS ARTISTS	DANCE MIX U.S.A. VOL. 4	42
43	40	38	ADAM SANDLER	WHAT THE HELL HAPPENED TO ME?	18
44	39	39	COLLECTIVE SOUL	COLLECTIVE SOUL	23
45	49	19	TRACY LAWRENCE	TIME MARCHES ON	39
46	42	27	SEVIN MARY	AMERICAN STANDARD	24
47	50	47	REDD HOT CHILI PEPPERS	ONE HOT MINUTE	4
48	60	115	MARILYN MANSON	SMELLS UN CHILDREN	49
49	51	2	MC REN	THE VILLAINS IN BLACK	31
50	51	6	TOBY KEITH	BLUES	51
51	56	12	VARIOUS ARTISTS	CLUB MIX VOL. 6	51
52	52	9	JEWEL	PIECES OF YOU	52
53	54	48	BOB THIGPEN & HARMONY	I'LL BE THERE	53

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
55	41	43	79	SOUNDTRACK	DANGEROUS MINDS
56	41	44	31	GARTH BROOKS	THE HITS 1
57	41	38	GUN BLOSSOMS	CONGRATULATIONS FM SORRY	
58	45	37	10	WYNNONNA	REVELATIONS 9
59	55	70	3	ROB JONES	LAY IT DOWN
60	54	50	18	COWBOY CARTER	JARS OF CLAY
61	53	67	31	TIM MCCRAW	ALL I WANT
62	56	51	3	SOUNDTRACK	BRAVEHEART
63	63	53	76	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS 8
64	57	49	23	MELISSA ETHERIDGE	YOUR LITTLE SECRET
65	59	78	24	ALICE IN CHAINS	ALICE IN CHAINS 1
66	67	64	80	SOUNDTRACK	PULP FICTION 21
67	66	68	39	VARIOUS ARTISTS	JOCK JAM VOL. 3
68	73	73	24	VARIOUS ARTISTS	Q'S JOCK JAM
69	68	71	4	QUINCY JONES	SONGS IN THE KEY OF X (THE X-FILES)
*** PACESETTER/HEATSEKER IMPACT ***					
70	128	158	3	ANGIE GRIFFIN	I LOVE TO TELL THE STORY: 25 THEMATIC HYMNS
71	69	58	76	EAGLES	HELL FREEZES OVER
72	61	56	34	FATH HILL & HEAVENER BROS.	IT MATTERS TO ME
73	58	63	33	TROY AMOS	BOYS FOR PELLE 2
74	72	61	4	BRITAY WHIT	BETWEEN NOW & FOREVER
75	75	81	24	MADONNA	SOMETHING TO REMEMBER 6
76	67	57	15	SPACEDOG	RESIDENT ALIEN
77	64	62	25	THE DOG DOGG	DOGG FOOD 1
78	74	55	18	EVERETT BROWN	AMPURED HEART
79	85	90	10	LONESTAR	LONESTAR
80	70	2	VARIOUS ARTISTS	SCHOOLHOUSE ROCKS 70	
81	88	94	9	STARRING WESTWARD	WITHER BLISTER BURN + PEE! 81
82	71	74	10	TOTAL	TOTAL 23
83	81	83	60	MONICA	MISS THANG
84	84	84	8	DOG'S EYE VIEW	HAPPY NOWHERE
85	87	89	81	DAVE MATTHEWS BAND	UNDER THE TABLE AND DREAMING 11
86	65	59	42	FOO FIGHTERS	FOO FIGHTERS 20
87	80	80	15	SOUNDTRACK	DONT BE A MENACE TO SOUTH-CENTRAL
88	86	99	245	METALLICA	METALLICA 1
89	96	109	30	THE MAVERICKS	MUSIC FOR ALL OCCASIONS 58
90	134	134	2	SOUNDTRACK	THE SUBSTITUTE 90
91	79	45	3	BEASTIE BOYS	THE SOUND FROM WAY OUT 45
*** HEATSEKER IMPACT ***					
92	110	124	25	TERRI CLARK	TERRI CLARK 92
93	NEW	1	SMOOTH DA MUSTER	ONCE UPON A TIME IN AMERICA 93	
94	78	52	11	NEIL DIAMOND	TENNESSEE MOON 14
*** HEATSEKER IMPACT ***					
95	118	116	6	THE NIXONS	FCMA 95
*** HEATSEKER IMPACT ***					
96	136	136	2	TRACY BORNHALL	THE BIRTH OF BEING UPLIFT 96
97	NEW	1	RICHARD THOMPSON	YOU MET US? 97	
98	83	63	3	CRAIG TUCKER	THE GOLDEN AGE 13
99	92	76	6	KISS	MTV UNPLUGGED 65
100	95	103	37	KORN	KORN 72
101	90	85	15	KRIS KROSS	YOUNG, RICH AND DANGEROUS 101
102	76	68	35	GO GO DOLLS	A BOY AND NAMED GOO 2
103	104	60	22	DEE C	JESUS FREAK 16
104	77	75	28	GREEN DAY	INSOMNIAC 21
105	93	96	22	VINCE VINCE	SOUVENIRS 11
106	82	72	5	RAPHACE	OFF PAROLE 38

Albums with the greatest sales gains this week. * Recording Industry of America (RIAA) certification for sales of 500,000 copies (250,000 for EPs). * RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. * Asterisk indicates LP is available. Most state prices, and CD prices for WEA and BMG labels, are suggested lists. All other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums released from Heatseekers this week. ** indicates post or pre-Heatseeker title. © 1996, Billboard/EMI Communications, and SoundScan, Inc.

DEANNA KIRK MOVES TO BLACKBIRD

(Continued from page 12)

Group, has been hired to promote the project to radio. "We're going to service the record to the entire triple-A, adult progressive radio community, with about 120 radio stations," Kennedy says. "We're going to send them the full album, stickered with three song suggestions." Airplay solicitation begins in May.

Deanna's record was targeted to radio as "Southbound Train," "More Than You Know," and "Waltress Song." Kennedy anticipates favorable response from radio and listing agencies on the positive feedback the label received from Kirk's performance at the recent National Assn. of Recording Merchandisers convention in Washington, D.C.

Dea Rosenberg, owner of Record Exchange of Roanoke, Inc., an 11-store chain based in Virginia and North Carolina, is one of those NARM attendees who had a strong reaction to Kirk's performance. "I was very impressed with how sophisticated her sound is, very professional, and very professional," he says.

"People who like that kind of sophisticated sound are our core audience," he says because "it's very well-crafted, and the music behind it was excellent. A lot of times, you'll have a great singer with a lousy backup band, but you could tell the band was their group."

Kirk polished that impressive stage presence during the four years she performed at Deanna's. Born in Manhattan and raised in Long Beach, N.Y., Kirk began performing around New York, earning acclaim for her talents as a pianist, vocalist, and songwriter.

"I was singing at the place in SoHo on

Greene Street," Kirk says, "and a man walked in with a friend of mine, Aram Lawrence, director of the New School jazz school attended by Kirk, the Spin Doctors, and others). His name was Peter Brightman, and he was producing and managing the Bolshoi Ballet." Brightman was so impressed with Kirk's performance that he decided to produce her first record, and thus Deanna's was born in 1992.

"It was a small place in the East Village, but it was a real gem," she says. "We built the band up and did some incredible amount of attention—lines out the door every weekend. It was no fulfilling to have that experience."

Following a first last summer, the club was closed. Due to some management problems, Kirk says, she opted not to reopen the original Deanna's but does plan to launch another club in New York before the end of the year.

Kirk hopes to maintain the spirit of the original club, where a wide variety of musicians would perform. "It was really amazing. Every Saturday night, these guys would come in and play for a few hours down. People that played with Billie Holiday," she says. "Every age group was there. My mother even sang there on Sundays. Everybody was welcome."

During the time she performed at the club, Kirk recorded an independent album, "Deanna: Live At Deanna's." Though it was never distributed in retail and sold in the club, it generated a great deal of attention.

When New York playwright and music aficionado William Lehman started

Blackbird Recording Co. a year ago, he asked Kirk to be his flagship artist. Kirk recorded the album with her band, the Trubburts, which comprises guitarist Marc Shuman, bassist John DeLuca, saxophonist/pianist Allison Cornell, drummer Shawn Pelton, violinist Mindy Jostyn, and Kevin Bents, who produced the album, as well as acoustic guitarist, mandolin, and organ and sang background vocals.

The name Marianne Trench in the album's title is a reference to a long de-

VRIGIN MEGASTORE

(Continued from page 7)

blocks away on Fifth Avenue, says, "They do stores on that scale and in that sort of location with terrific aplomb. It's a great spectacle. But in New York, the market doesn't reach beyond a certain distance."

Douglas believes Virgin's customers will principally be tourists and says it is "doubtful" that people who live or work outside New York City will visit the store will be regular shoppers there. For days before the Virgin opening, HMV employees handed out fliers on nearby street corners offering discounts and also gets joined with a CD. Brian Regan, a Virgin spokesman, responds, "HMV is aware that Virgin has come to town, and they're queasy about it."

Nobody Tests the Wix, an electronics retailer that sells music in several Manhattan locations, is opening a store on Fifth Avenue next to HMV. The chain's top executive, David Curtis, did not return calls for comment.

Trans World Entertainment has its flagship Coconuts store in Rockefeller Center, about seven blocks from Virgin. Bob Wagner, Trans World's chairman, was unavailable for comment at press time.

Tower Records, which invented the concept a number of years ago, has a 14,000-sq-ft specialty outlet in the upscale shopping mall at Trump Tower, about 15 blocks from Virgin.

Kas Ghavami, manager of the Tower store, says Virgin will not affect his business because the two stores attract different shoppers. Affluent tourists and people who work near Trump Tower are unlikely to walk to Times Square by bus or subway, he believes.

Ghavami notes the potential headaches of running a record store in Manhattan. "It'll have a pretty good shrinkage problem," he says.

Virgin's closest music competitor is independent retailer Colony Records, another three-blocks away. "I've never seen Warren Tesoro, who sells jazz, Latin, and R&B recordings for Colony, point out that his store has been in business for more than 30 years and has the largest collection of records. I've never considered likely to build an outlet in Union Square, near 14th Street. Other chains, including HMV, are reported to be looking at that neighborhood, too. HMV also said to be considering a site in 42nd Street, which would put it in close contact with Virgin."

The Times Square store will not be Virgin's only location in New York. The company has already established and is considered likely to build an outlet in Union Square, near 14th Street. Other chains, including HMV, are reported to be looking at that neighborhood, too. HMV also said to be considering a site in 42nd Street, which would put it in close contact with Virgin."

Assistance in preparing this story was provided by Steve McClure in Tokyo.

position in the floor of the Pacific Ocean containing the deepest known spot under the ocean. Kirk says she became intrigued after reading a newspaper article about it. The magazine "Ocean" on the album re-creates the trench as a character.

On the musical side, Kirk describes her sound as soothing. "What I do well in is the music, and I don't want to be harsh. I don't want to create a warm, healing environment for the

audience." Kirk and Blackbird hope the performances on the album will ultimately connect not only with U.S. audiences, but internationally as well. Plans for the international release of the album are still in the works, but Kirk already has established a minor presence abroad by having played international festivals, including the "Switzerland Jazz Festival" and the Cork Jazz Festival in Ireland.



by Geoff Mayfield

ALL THE RAGE: In a week when most titles sold less than they did the previous week, The Billboard 200 gets a lift from two powerful newcomers, as Rage Against the Machine's self-titled debut and Master P's No. 28, 2000-week sales of 248,000 units, and the latest by country duo Brooks & Dunn fetch a career-high sales on the big chart. With 88,500 units, it debuts at No. 5 on The Billboard 200, while becoming the act's second No. 1 on Top Country Albums. Next week, we'll see how loud the new Hootie & the Blowfish fan ratings the bell. The top 10 also gets joined with a rap set Master P (No. 28, 2000 units) and veteran crooner Lionel Richie (No. 33, 28,000 units), but aside from that, the top quarter of the chart is not a pretty sight. The only top 50 title that sold more than it did during the prior week is Marilyn Manson's, which continued its roll with a 25.7% gain, good for a 60-49 gain.

LIVE FROM NEW YORK: It appears that Rage Against the Machine got double exposure from its April 13 show on "Saturday Night Live." First and most obvious, the band had a chance to play a song on a show that still manages to create sales stir—particularly acts by rap set Master P (No. 28, 2000 units) and veteran crooner Lionel Richie (No. 33, 28,000 units), but aside from that, the top quarter of the chart is not a pretty sight. The only top 50 title that sold more than it did during the prior week is Marilyn Manson's, which continued its roll with a 25.7% gain, good for a 60-49 gain.

But even if Rage had not enjoyed the publicity and exposure it received from "SNL," the chart history of its first album suggests that this new one would have topped the charts. The album's first week sales of 100,000 units, 80 weeks on The Billboard 200 and having already logged three weeks on Heatseekers before reaching the big chart. That self-titled debut hit The Billboard 200 in May 1993 and then rode a roller coaster of peaks and valleys until February, when it rose to its peak of No. 45. When a rock act in its peak and long and viable chart life with its first album, you can just about guarantee it has paved the road for the next one to open big.

FASTER START: Although Brooks & Dunn's last set also debuted at No. 1 on Top Country Albums, a comparison of records on The Billboard 200 indicates that one had a bigger first-week sales. While 1994's "Waltin' On Sunflower" entered the big chart at No. 18 with first-week sales of 66,000 units, and rose to No. 15 the next week with sales exceeding 60,000 units, the new one starts with a tally of 88,500 units. Factor in the calendar, and the comparison becomes more impressive, because while the last album debuted in October, a month that enjoys relatively flat sales, the latest one hit stores in April, a month that, with the exception of Easter week (which affected the charts in the April 20 issue), generally has a soft sales picture.

Spice 1000's album, the only time that "Waltin' On Sunflower" had a bigger sales week than the "Borcherlese" has now was the week of Christmas 1994, when it pushed through 95,000 units.

NO SOUNDTRACK: With all respect to Fox and Roseanne, it would appear that Bushy's album, the 101 best week, has more to do with the band's exposure on the movie "Fear" than with its April 13 show on "Saturday Night Special," because there is no soundtrack available. This week, the band weathers a 6.6% decline to hold at No. 7 (79,500 units). The only act in the top 10 that experiences an even smaller drop is Celtic Dawn No. 4 (144,000 units). Meanwhile, the big hit of Geffen say that the lack of a "Fear" soundtrack has also helped the Sundays' 1992 album, "Blind," also featured in the film, to ramp up handsome; it could soon invade Top Pop Catalog Albums.

IN AN ELEVATOR: A "Late Show With David Letterman" rerun helped Annie Lennox soar 30 positions, while a new "The Tonight Show With Jay Leno" outing moves Jann Arden 129-114. However, Long Beach Spaceman (No. 76) and Letterman rerun of John Michael Montgomery (No. 126) and Red Hot Chili Peppers (No. 48) do not see gains. ... The Subliminal speaks to No. 2 on the box office list, which boasts that film's soundtrack 134-80 and 88.9%. ... Sales on Olsen Tjaner more than double, and thanks to that huge burst, the Latin songstress makes her first appearance on The Billboard 200 (No. 170). ... Re-entries by Michael Bayan at Nos. 11 and 12 on Top New Age Albums come from a QVC appearance and a sale in New Jersey-based Nobody Tests the Wix.

CHIC CO-FOUNDER BERNARD EDWARDS DIES

(Continued from page 12)

ate Nile Rodgers were in Japan participating in "J.T. Super Producers '96," a concert series sponsored by Japan Tobacco that teamed Edwards onstage with such artists as David Byrne, Peter Dinklage, Stan of Game N' Roses, and Duran Duran's Simon LeBon. Edwards' spokesman David Millman says that Edwards told friends earlier in the day that he felt ill, but that he had no history of major health problems. He was discovered dead in his hotel room later that evening by Rodgers.

At press time, Edwards' body was being shipped back to the States for burial, though specific funeral or memorial plans had not been confirmed yet.

Shortly before his passing, Edwards continued producing and performing on the new Power Station album and was preparing for a concert tour with bandmates Robert Palmer, Tony Thompson, and Andy Taylor. They were the album's planned summer release. The EMI-Capitol.

Thompson, who was also a member of the original Chic lineup, described Edwards as "the best live performer I've known, and one of the greatest people I've ever known."

Born in Greenville, N.C., Edwards' career began in 1971 when he moved to New York during the early '70s and met Rodgers through a mutual friend. At the time of their meeting, Rodgers had been working as an in-house guitarist at the Apollo Theatre, Harlem, N.Y. Quickly bonding as friends, the two jammed together in a variety of funk, R&B, and disco groups before settling their differences. Thompson, with Thompson. That outfit's name was soon changed to Chic in order to avoid confusion with another disco band, Walter Murphy & The Big Apple Band. In the addition of the Apollo Theatre, Jean Wright and Luci Martin, the Chic

sound—a unique blend of funky rhythm guitars with smooth, languid funk guitars with a snare, including rhythms and sleek soul harmonies that contains most of the most emulated sounds in contemporary pop music in rock, disco, and the act landed a recording deal with Atlantic in 1977.

The hits started to roll that same year with the release of the act's self-titled debut album, which spawned a radio and club smash with "Dance, Dance, Dance (Yowah, Yowah, Yowah)." "Everybody Dance," "The Freak," and "Good Times" were among the hits that followed between 1978 and 1980. In 1980, "Good Times" was used as the instrumental foundation for one of rap music's first mainstream hits, "Rapper's Delight" by the Sugar Hill Gang.

Following the disbanding of Chic in 1982, Edwards embarked on a highly successful production career. Among his notable pop music albums were Palmer's "Riposte" and Rod Stewart's "Out of Order." With Rodgers, he co-produced the Diana Ross classics "Upside Down" and "I'm Coming Out," points out that his store has been in business for more than 30 years and has the largest collection of records. I've never considered likely to build an outlet in Union Square, near 14th Street. Other chains, including HMV, are reported to be looking at that neighborhood, too. HMV also said to be considering a site in 42nd Street, which would put it in close contact with Virgin."

In 1982, Edwards and Rodgers re-emerged as Frankie Crocker, P.D. at WBLN New York, sums it up long as "a life so young, a talent so large, and a goodbye so soon. The loss is immeasurable."

Edwards is survived by six children from his first marriage.

Assistance in preparing this story was provided by Steve McClure in Tokyo.

Assistance in preparing this story was provided by Ed Christian.

TOP BOX OFFICE FILMS

- Lisa Coleman
Dangerous Minds
- Clint Eastwood
The Bridges of Madison County
- Robert Folk
Ace Ventura: When Nature Calls
- Elliot Goldenthal
Batman Forever
- James Horner
Apollo 13
Casper
- James Newton Howard
Outbreak
Waterworld
- John Lurie
Get Shorty
- Wendy Melvoin
Dangerous Minds
- Randy Newman
Toy Story
- Stephen Schwartz
Pocahontas
- Howard Shore
Seven

TOP TV SERIES

- Ed Alton
The Single Guy
- Jay Chattaway
Star Trek: Deep Space Nine
- Alf Clausen
The Simpsons
- Bill Conti
Primetime Live
- John D'Andrea
Baywatch
- John E. Davis
Beverly Hills 90210
- Dan Foliart
Home Improvement
Roseanne
- James Newton Howard
E.R.
- Cory Lerios
Baywatch
- Dennis McCarthy
Star Trek: Deep Space Nine
- John Morris
Coach
- Howard Pearl
Roseanne
- J.A.C. Redford
Coach
- Michael Skloff
Friends
- Mark Snow
The X-Files
- Tim Truman
Melrose Place
- Don Was
Mad About You
- Jonathan Wolff
Caroline in the City
Married... With Children
Seinfeld

CONGRATULATIONS TO THE WINNERS ASCAP 1996 FILM & TELEVISION MUSIC AWARDS



MOST PERFORMED SONGS - MOTION PICTURE

"Colors of the Wind"
from *Pocahontas*
Stephen Schwartz*
Walt Disney Music Company

"Have You Ever Really
Loved A Woman?"
from *Don Juan Demarco*
Bryan Adams*
Robert John "Mutt" Lange*
Badams Music Ltd.
Zomba Enterprises, Inc.

"Hold Me, Thrill Me,
Kiss Me, Kill Me"
from *Batman Forever*
Bono (PRS)
Adam Clayton (PRS)
The Edge (PRS)
Laurence Mullen (PRS)
PolyGram International
Music Publishing

*A Shared Credit

MOST PERFORMED UNDERSCORE

Jay Chattaway
Gary Remal Malkin
Dennis McCarthy
Mark Snow
Christopher Stone

MOST PERFORMED THEMES

Bill Conti
Dan Follart
Howard Pearl
Christopher Stone
Jonathan Wolff



1996 ASCAP HENRY MANCINI AWARD

Randy Newman





I'm **certain as** a lost dog
pondering a signpost

All This Useless Beauty
Elvis Costello & The Attractions

Produced by Geoff Emerick and Elvis Costello.

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